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## ABSTRACT

The Ukrainian Museum Archives (UMA), an amalgam of museums archive, and library, in Cleveland, Ohio, is a unique ethnic institution constituting a collection of both primary and secondary sources amassed over a period of more than 40 years, including documents, manuscripts, books, pamphlets, periodicals, newspapers, and a variety of artifacts on the subject of Ukraine and its people particularly its people as immigrants. A historical study of the UMA reveals a multidimensional chronicle of an ethnic institution which spans international borders yet is simultaneously integrated into an urban American neighborhood. The study separates the institution's history into four distinct periods, and for each period profiles key personages in its growth, important acquisitions, and dilemmas in organizing the materials, drawing similarities between UMA operations and the field of special collections in general. Various collections and permanent exhibits, from books and periodicals to stamps, coins, and art, are highlighted and explored individually. Ten photographs and photocopied title pages of seven of the UMA's rarest holdings are appended. (Contains 53 references.) (BEW)

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THE UKRAINIAN MUSEUM-ARCHIVES  
IN CLEVELAND, OHIO: A HISTORICAL STUDY  
1948-1994

A Master's Research Paper submitted to the  
Kent State University School of Library and Information Science  
in partial fulfillment of the requirements  
for the degree Master of Library Science

by

Luba Gawur

December, 1994

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## ABSTRACT

The Ukrainian Museum-Archives, an amalgam of museum, archive and library, is a unique ethnic institution constituting a collection amassed over a period of more than forty years, of primary sources: documents and manuscripts, and secondary sources: books, pamphlets, periodicals, newspapers and a variety of artifacts, on the subject of Ukraine, and Ukrainians, in the Cleveland area, thus, Ukrainians as immigrants. In many respects, it is representative of other ethnic institutions in that it contains valuable archives that unfortunately have remained insulated from the general public. This study traces the historical development of the UMA as the institution grew on a parallel course with the history of the Ukrainian community. Similarities and cross relationships - with special collections in libraries, local museums and historical museums, can be gleaned from such a study. An analysis of the UMA, utilizing historical methodology, can reveal a multidimensional chronicle of an ethnic institution spanning international borders yet simultaneously integrated into an American urban neighborhood. Other studies have shown the significance and uniqueness of local archives - those scattered beyond the secure and accessible public and academic library. The UMA is an important cultural and scholarly resource not only for the Ukrainian community, but also for the entire Cleveland community, for the general public and for a variety of scholars, all of whom can gain information, knowledge and cultural appreciation.

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## CHAPTER I.

## INTRODUCTION

Ukrainian-Museum Archives Profile

The Ukrainian Museum-Archives, in Cleveland, Ohio (hereafter referred to as the UMA) is an ethnic institution founded in 1952 by Leonid Bachynsky, a member of the Ukrainian immigrant group which had arrived in the United States after World War II. Initially an archive for the Plast scout organization, the museum has expanded its collections and acquired its own status as a separate institution.

Much of the original material of the UMA consisted of Mr. Bachynsky's personal archives, which have a circuitous and fascinating story of their own as they began their journey in Europe. In Cleveland this archive began to expand as Mr. Bachynsky avidly collected everything he considered valuable testimony to the Ukrainian emigre experience. Thus, the UMA became, for Cleveland's Ukrainian community, a depository for securing its personal manuscripts, estate libraries, historic photographs, etc. Besides emigre memorabilia, the museum contains probably the largest collection of Ukrainian newspapers and periodicals published outside of Ukraine, including periodicals from Brazil, Australia and China, and the largest collection in the world of records and publications (over 300) from the displaced persons (DP) camps of World War II. From these beginnings, the UMA has grown to include a total of 20,000 books, prints and paintings, posters, pamphlets, rare memorabilia and books, vertical (clipping) files, maps, folk artifacts (embroidered textiles and costumes, ceramics), a stamp and coin collection, Shevchenkiana collections and many valuable documents. The attic and basement of the large, two-story house, once an orphanage, are overflowing with boxes of newspapers, books and other material.

With a current supporting membership of approximately 200, the UMA, a non-profit organization, survives primarily through private donations and occasional grant support. After its initial

establishment Mr. Bachynsky, who contributed greatly to its growth and preservation, the UMA has been under the guidance of Stepan Kikta, Oleksander Fedynsky and Andrew Fedynsky, who is the present director. The UMA has in the past and continues to be run by a dedicated staff of volunteers, who contribute their time by cataloging, researching, preparing exhibit displays, handling finances and correspondence and performing the many other tasks needed to maintain the museum. Besides mounting two or three exhibits annually, the UMA publishes a quarterly, bilingual newsletter in Ukrainian and English for its members. It is open to the public Wednesdays through Saturdays during the morning, and by appointment.

Located on Kenilworth Avenue in Cleveland's Tremont area, a traditionally ethnic neighborhood that had fallen victim to urban decay, the UMA, along with the rest of Tremont, is experiencing a renaissance. "A decade ago...Tremont, the aging neighborhood with its profusion of church spires, which sits poised between Interstate 71 and the smokestacks of the Flats...lay forgotten...In recent years, however,...artists...real-estate developers...began arriving."<sup>1</sup> UMA Director Andrew Fedynsky, for whom "a sense of history is vital," is an enthusiastic participant in this revival. In a conversation, he stressed that the foundation for the Ukrainian immigrant community in Cleveland had already been laid by the generation prior to the World War II political emigres; it had left behind a strong legacy of existing institutions, especially churches and fraternal organizations. "The artists and other urban pioneers now flocking to the neighborhood on Cleveland's near West Side known as Tremont are hardly the first who have sought to turn this area into a haven. They follow the example set by immigrants like those from Ukraine, many of whom labored between 1890 and 1960 in the nearby steel mills."<sup>2</sup> Today, the UMA is gradually integrating back into the neighborhood, while undertaking renovation and fund-raising projects.

<sup>1</sup> Gloria Brown, "The Many Faces of Tremont: Artists, Activists and Immigrants." The Cleveland Plain Dealer Magazine, 28 July 1991, p. 7.

<sup>2</sup> Harriet Tramer, "Museums: A Day in the Ukraine," Northern Ohio Live, June 1990, p. 14.

### Cleveland Ukrainian Community Profile

As part of the immigrant waves flocking to industrial cities in America, the first large groups of Ukrainians arrived in the Cleveland area in the mid-1880s. Originating primarily from the socioeconomically depressed Western regions of Ukraine, they sought work. Many found employment in the steel mills and settled in the Tremont area, and in nearby Slavic Village. Their intense need to fraternize and maintain a sense of community is evident in the fact that by 1902 they had initiated their first community religious activity in Tremont and by 1910 had built a Greek Catholic church, SS. Peter & Paul.<sup>3</sup> Today there are about nine Ukrainian churches. Besides the unifying force of the church, Ukrainians had a National Home by 1920 and by the following decade there were about forty Ukrainian organizations, mostly social, political and fraternal in nature.<sup>4</sup> Other aspects of community life included education (Ridna Shkola), credit unions, choirs and significantly, the development of Ukrainian collections in local academic and public libraries. Subsequent immigrants, especially those who came following World War II, were mostly political emigres with more defined political goals. Maintaining their cultural heritage was not enough; they were strongly motivated to keep alive the idea of a free and independent Ukraine, which by 1944 was under Soviet occupation. Much of their cohesiveness as a community derived from this hope and from a collective responsibility to spread the truth about their homeland, and to safeguard the symbols and testimonies of their history. The UMA is one outgrowth of this effort to maintain cultural and historical validity; among the Ukrainian museums in Detroit, Chicago, New York and other cities, the UMA, a hybrid institution, has one of the largest and most comprehensive archives. In each of these cities, those particular institutions evolved not in total isolation but simultaneously as constituent elements of the

<sup>3</sup> David D. Van Tassel and John J. Grabowski, eds. The Encyclopedia of Cleveland History (Bloomington: Indiana University Press, 1987), s.v. "Ukrainians," by George P. Kulchytsky.

<sup>4</sup> Volodymyr Kubijovyc, ed. Encyclopedia of Ukraine, vol. I (Toronto: University of Toronto Press, 1984), s.v. "Cleveland," by S. Kikta.

American city which provided them the opportunity and conditions to freely develop their cultural infrastructures. In Cleveland's Tremont area, the UMA is neighbor to an amazing cluster of other ethnic institutions: Polish, Syrian, Russian, Serbian, Greek and Slovak, to name some. The Greater Cleveland Ukrainian community, which numbers about 60,000,<sup>5</sup> has been active for three generations and although its members have gradually moved to suburban neighborhoods like Parma, the Tremont area stands as a sentinel to their early beginnings as immigrants, while the UMA continues to enrich Cleveland's heritage as well as that of the Ukrainians.

#### Purpose of the Study

In light of the current atmosphere of tolerance toward diversity and positive reinforcement of multiculturalism not only in education and librarianship but in all spheres of life, attention should be drawn to the significance and validity of urban ethnic institutions as unique features of American society. Although many of them have existed in our midst in relative isolation, they carry the potential to enrich, educate and strengthen a wider public, as their role is not merely to preserve.

Diversity, along with its inherent issues, is not simply a trend or a popular catchword but rather, it involves an ongoing, multifaceted and complex process. Since the 1960s, the United States has been witnessing a steady growth of ethnic pride as various ethnic groups search for roots, meaning and identity in a pluralistic society. Thus, as today we are still experiencing a resurgence of hidden, silent cultures, it is appropriate to reappraise the concrete manifestations of a multiculturalism not limited to non-Europeans but embracing all ethnic groups, and to analyze how their institutions are interwoven into the fabric of American society, how they function not only as symbols of the past, of decayed traditions, but as purveyors of knowledge and information in a variety of subject areas, and as archival repositories of materials which often can be found nowhere else. Diversity requires what seems obvious but is essential to stress: knowledge about others. Such specific knowledge is often lacking

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<sup>5</sup> Ibid.

in school, public and academic libraries, which may understandably have gaps in their collections. That is why such institutions as historical museums, archival libraries, ethnic libraries, all of which may overlap to some degree, serve as important links to generally inaccessible segments of American society. An assessment of the UMA can help illustrate how such an institution can contribute to understanding and tolerance in a multicultural society by providing factual accuracy in the form of documentation alongside the potential for appreciation of other cultures. As a given ethnic institution chronicles the experiences of a specific ethnic group which eventually becomes 'American', without necessarily sacrificing its ethnicity, it simultaneously traces American immigrant history.

From the general broad category of 'ethnic institution', this study focuses on the UMA specifically as an institution of not only ethnic significance, but also as a historical, scholarly and municipal resource and aims to demonstrate the importance of cultural preservation in the context of a specific community. The character of the UMA is manifold: it is particular to Ukraine and Ukrainians, and to Ukrainians in Cleveland, therefore making it an institution not limited to foreigners from Eastern Europe, but an integral part of Cleveland in a historical sense. So it is not a sarcophagus of relics, but a space of traces, imprints and symbols which unfolds a chronological tapestry of silent voices all interwoven by a commonality of the language, traditions and geographic specificity which bound them together. As its hyphenated name indicates, the UMA is loosely designated as a merger or union of **museum** ("an institution devoted to the procurement, care, study, and display of objects of lasting interest or value" <sup>6</sup>) and **archive** ("a place in which public records or historical documents are preserved" <sup>7</sup>). It therefore encompasses the interrelated but distinct concepts of a museum, a library and an archive.

The UMA, as it can be viewed in relation to the library and information science profession, cannot be neatly categorized as an

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<sup>6</sup> Webster's Ninth New Collegiate Dictionary, 1989 ed., s.v. "museum."

<sup>7</sup> Ibid., s.v. "archive."

academic, public, school or special library, or even strictly speaking, as a library. Yet beyond the confines of the Ukrainian community, it can also be of service to scholars, to the public at large, to students of all ages and to diverse users, such as local politicians, genealogists, visitors from the newly independent state of Ukraine, et al. "Museums and libraries have much in common. Their public educational roles are quite similar. Often museums contain libraries, and libraries contain special local museum or historical collections." \* The significance of a study of the UMA can thus be stated as a need to fill some of the gaps in a multicultural spectrum not limited to the most prominent minorities (African-Americans, Asians, Hispanics and Native Americans) but including the Eastern European American ethnic groups as well.

With the re-emergence in the past five or six years of Eastern European nations from under the communist yoke and into an increasingly viable political arena, there is also an increased real demand for greater cooperation between the U.S. and the nations of the former U.S.S.R. To illustrate, the UMA has, in the recent past, been visited by scholars, professional librarians and government ministers from Ukraine interested in cooperative ventures. This is just one example of how individuals and institutions are facilitating communication and exchange of information across borders. Local concerns, however, are not superseded by international relations, for the UMA's current director, Andrew Fedynsky, is actively involved in community politics. He has forged links with other Cleveland organizations and established close working relations with such institutions as the Western Reserve Historical Society and John Carroll University. Besides fostering mutual ties, such outreach is essential for publicity which can assist in generating funds, as many cultural institutions (even libraries!) have been financially unstable and in need of federal grant support. The UMA, which has survived largely through private member donations, could benefit enormously from NEH grants that are regularly received by various

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\* Hilda L. Jay and M. Ellen Jay, Developing Library-Museum Partnerships to Serve Young People (Hamden, CT: Library Professional Publications, 1984), 1.



historical societies, historical museums and even large public libraries. Local history collections are valuable in any society; they need to be appreciated and supported on a more official and consistent basis. Part of the aim of this study is to underscore the worthiness of publicly supporting a variety of ethnic institutions which can fall under the category of library, museum or archive. By tracing the evolution of the UMA as a cultural and scholarly resource and thus showing its interconnectedness to the community as well as its significance within the framework of American society, this study hopes to demonstrate that not only is ethnicity the issue here, but also collection development, preservation, community service and other aspects of librarianship. Also, a museum-archive overlaps the fields of librarianship, ethnic studies, sociology, the arts, literature, history and its related disciplines. Taking all of the above into consideration, this study is attempting a comprehensive view of the UMA as it evolved. Because its entire history, including the circumstances surrounding its inception have not been formally recorded, it is hoped that this study shall expand awareness on the subject.

#### Definition of Terms

For the purposes of this study, certain terms should be clarified. As stated above, the UMA's official title is hyphenated; it crosses over from ethnic museum to ethnic archive to ethnic library, merging all of these concepts. Further, one can refer to: ethnic museum, historical museum, urban museum. As defined by the ethnic scholar and professor of library and information science, Lubomyr Wynar, the terms *ethnic library*, *ethnic museum*, and *ethnic archives*, are "cultural institutions established and supported by an...ethnic community,... ethnic organizations or by the initiative of...ethnic individuals residing in the United States....Ethnic libraries, museums and archives are non-profit cultural institutions which serve as repositories of...cultural artifacts, print and non-print materials and archival documents. In many instances the major objective of ethnic cultural institutions is to collect, preserve, disseminate,

and exhibit relevant ethnic artifacts and publications." <sup>9</sup> It is therefore obvious that these terms can be inter-changeable and "are not mutually exclusive and...in many instances exist in hybrid forms: e.g., 'museum-library,' 'library-archives,' 'museum-library-archives,' and other combinations. ...Several common features: 1) collection of ethnic materials or artifacts; 2) preservation and interpretation of materials; 3) supporting educational needs of ethnic and non-ethnic communities; 4) supporting research of ethnic and non-ethnic students; 5) preserving the historical memory of the ethnic group; 6) publication of ethnic materials (books, periodicals, etc.), and dissemination of information about a particular ethnic group or ethnic institution."<sup>10</sup> All of the above are relevant to the UMA, including the last feature, for besides its annual reports and regular newsletters, the UMA has published the series of separate publications, Bibliographical Index of the Ukrainian Press Outside Ukraine, 1966-1978, and other publications beginning in 1957.

#### Limitations of the Study

This historical study is limited to the parameters of the SLIS Master's Research Paper requirements. It does not, therefore, aim to the level of a dissertation, or a complete history.

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<sup>9</sup> Lubomyr R. Wynar, with the assistance of Pat Kleeberger, Slavic Ethnic Libraries, Museums and Archives in the United States: A Guide and Directory (Chicago: Association of College and Research Libraries, American Library Association and Center for the Study of Ethnic Publications, School of Library Science, Kent State University, 1980) , vii.

<sup>10</sup> Lubomyr R. Wynar and Lois Buttlar, Guide to Ethnic Museums, Libraries, and Archives in the United States (Kent, OH: School of Library Science, Kent State University, 1978), x.



## CHAPTER II

## REVIEW OF THE LITERATURE

A historical study of this particular institution, the UMA, has never been undertaken. As well, there seem to be no comprehensive historical studies of any ethnic library-type institution. Although there is ample extant literature on the multidisciplinary topic of ethnic studies, as well as in the field of librarianship, there are insufficient specific sources on ethnic librarianship (multiculturalism in children's literature aside, which is increasingly covered in library literature). Within the library profession, cultural awareness has upsurged tremendously, yet small, local ethnic institutions have been neglected. In approaching this topic, one need not be limited to the specific ethnic group, the Ukrainians, in order to demonstrate that ethnic cultural and scholarly institutions, especially museums and libraries with archival materials, are vital in preserving and maintaining the particular group's identity, strength, uniqueness and viability within their community, but also can be resources of broader value.

The fact that these institutions exist in large numbers is indisputable. In ongoing surveys conducted by the Center for the Study of Ethnic Publications at Kent State University's School of Library and Information Science, the Guide to Ethnic Museums, Libraries, and Archives in the United States <sup>11</sup> was compiled using the survey and questionnaire methods. Out of a total of 2,475 questionnaires mailed out, there were 1,407 responses. After analysis, 828 institutions were included in the guide, the resources of which were ultimately represented over seventy ethnic groups, including a multi-ethnic section. This would mean that in the U.S., there are over 1,400 institutions which can be specifically categorized as ethnic museums, libraries and/or archives. In a similar survey limited to Slavic ethnic groups, 255 questionnaires were mailed out and 205 responded. Of those, 150

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<sup>11</sup> Ibid.

were included in the publication,<sup>12</sup> which represented fourteen different Slavic groups, also including multi-ethnic and multi-Slavic sections. These two guides demonstrate that there are not only many ethnic groups, but also many existing ethnic institutions, about which Wynar has provided historical data.

The UMA's large and valuable Ukrainian-language newspaper collections can be loosely compared with the ethnic newspapers held at the Chicago Historical Society Library. When it began participating in the U.S. Newspaper Project (an NEH funded program), the CHS Library inadvertently 'discovered' among its own collections a number of ethnic and neighborhood newspapers representing Czechs, Poles, Chinese, Greeks and others. In a 1992 issue of Illinois Libraries entirely devoted to genealogy, Amanda Kaiser examines this ethnic collection in detail.<sup>13</sup> Many of the newspapers exist only as single or miscellaneous issues; most are non-English. Kaiser points to the importance of microfilming such random and brittle items that are nevertheless very valuable, especially for scholarly and genealogical research. People come to such institutions as historical societies and local libraries in search of family history and often succeed, as Mr. Fedynsky of the UMA related a specific instance where visitors from Ukraine were able to find personally relevant information in Ohio.<sup>14</sup> Kaiser also mentions the value of neighborhood newspapers as useful and colorful tools in tracing local history. In another study,<sup>15</sup> Cheryl Pence corroborates the significance of native language newspapers in preserving ethnic identity. But ethnic newspapers can also be in English, as are those geared toward the Irish, African-Americans and others. The Illinois State Historical Library has ethnic newspapers in over ten languages.

Such historical societies play an important role in maintaining and providing ethnic resources, which can be overlooked in

<sup>12</sup>Wynar, Slavic Ethnic Libraries, Museums and Archives in the United States: A Guide and Directory.

<sup>13</sup>Amanda M. Kaiser, "Ethnic Newspapers at the Chicago Historical Society," Illinois Libraries 74, no. 5 (November 1992): 449-450.

<sup>14</sup>Andrew Fedynsky. Conversation with by author, 24 June, 1994.

<sup>15</sup>Cheryl Pence, "Ethnic Resources in the Illinois State Historical Library," Illinois Libraries 74, no. 5 (November 1992): 450-452.

the big-city historical museums, oriented as they are toward broader historical concepts. Urban history museums are responsible for collecting documents on and interpreting the relation between a city's historical past and present, resulting in the creation of a collective mythobiography. Their perspective is rooted in a complex web of social groups.<sup>16</sup> Frisch analyzes the challenges of urban historical museums from a social perspective yet does not address the issue of ethnic groups as they fit into the spectrum. His study is part of a collection of essays; the entire book, on the subject of history museums in the U.S., ignores the ethnic aspect of American history with nary a mention in the index. Precisely because urban history must be broadly oriented, larger historical museums should cooperate with and share resources with smaller ones. Local museums with more refined collections should also be valued and supported. An overview of a small historical archive in Denmark is relevant because it reveals a parallel situation to that faced by the UMA and other ethnic institutions which have hidden treasures illuminating local culture and history: unsuitable premises, inadequate staffing and organization and perhaps most important, lack of bibliographic control, i.e., limited public access. Moller proposes integrating the work of a small archive with a public library.<sup>17</sup> Unique materials contained in the archives could then be more readily available to the public.

But the existence of small ethnic museums need not be sacrificed. An example of how they can cooperate with more stable institutions is provided by an examination of the Western Reserve Historical Society's Cleveland Regional Ethnic Archives Program. The Society's collection policy changed from selective to elastic in order to make its library holdings as representative of the community as possible. Ethnic archives were solicited from Cleveland's many immigrant groups in order to reflect the enormous

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<sup>16</sup> Michael Frisch, "The Presentation of Urban History in Big-City Museums," in History Museums in the United States: A Critical Assessment, ed. Warren Leon and Roy Rosenzweig (Urbana, IL: University of Illinois Press, 1989): 38-63.

<sup>17</sup> John Moller, "Local Historical Archives: A Theme with Variations," Scandinavian Public Library Quarterly 12, no. 3 (1979): 106-112.

impact they had had on the city's economic, social and demographic history. With over fifty ethnic groups and each of them having huge collecting potential, the field was boundless. As the society's chartered purpose is to preserve the entire history of the Cleveland area, the variety of subject areas had to be increased. Even with such a narrow geographic focus, the scope of this program necessitated a comprehensive approach. Instead of competing with other institutions, the society cooperated with diverse ethnic groups in soliciting manuscripts and gaining access to repositories. In an article, John Grabowski, head of the Western Reserve Historical Society, provides a fine example of how cooperation can be achieved to the satisfaction of all parties. Because ethnicity is representative of so many levels of American society, its documentation cannot be gathered in one national archive. Even local repositories should work together in gathering and sharing material.<sup>18</sup>

The theme of local archives as vital resources for ethnic scholars and social scientists in general recurs in a forceful treatment by Stanfield.<sup>19</sup> Primary documents must be accessible, but archives are not always institutionalized. Some of the most pertinent records are those recounting the lives of ordinary people who tend not to ferret away their family histories in academic archives at universities, where archivists themselves often select the records of the privileged powerful. The latter can be historically distorted. Archival research must be, according to Stanfield, re-evaluated as a process involving problems of data reliability and validity. The unbiased, unconventional archivist, venturing beyond the traditional sources in university and public libraries, must survey 'ordinary people's' communities and institutions and plumb the 'gold mine' of neighborhood newspapers and private homes, where unique, primary documents can often be stumbled upon.

With the arrival of each new ethnic group, the need for

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<sup>18</sup> John J. Grabowski, "Fragments or Components: Theme Collections in a Local Setting," American Archivist 48, no. 1 (Summer 1985): 304-314.

<sup>19</sup> John H. Stanfield II, "In the Archives," in Race and Ethnicity in Research Methods, ed. by John H. Stanfield II and Rutledge Dennis (Newbury Park, CA: Sage Publications, 1993): 273-283.

original documents increases, not only in ethnic studies or the social sciences, but in virtually every field, such as art. Museums with art collections and their accompanying ephemera often have interrelations with libraries and archives on an international level. In the past fifty years, with the rise of many diverse cultural elements in the U.S. and the revival of interest in ethnic heritage, institutions such as libraries and museums have felt the need to respond to a varied public constituency, and to acquire relevant sources,<sup>20</sup> which may be overlooked in lieu of larger urban historical museums and academic libraries. They are better equipped (acid-free paper and boxes, temperature control, etc.) and organized, with trained staff and collection development policies. As well, their special collections departments benefit from institutional and federal support,<sup>21</sup> such as NEH grants, whose administering bodies have taken into account the rise of interest in local history; this should also include ethnic history, ethnic groups and their institutions.

The Miliukov Collection at Stanford University is not representative of a true ethnic collection but is an example of important documents of a historical nature requiring safekeeping 'in exile,' upon territory governed by a system of democratic freedoms. This collection reflects the concept of a collection transplanted to foreign soil due to political circumstances in its native country of origin.<sup>22</sup> But Paul Miliukov was a (Russian) historian, politician and publicist; a privileged member of the elite, whose connections enabled him to salvage his library and eventually donate it to a prestigious American university library. Such is not the case for many anonymous political immigrants who, driven by a mandate to keep alive their history and culture, also needed to preserve politically sensitive material which was

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<sup>20</sup> Antje B. Lemke, "A Common Concern of Art Librarians, Archivists and Museum Professionals," Inspel 23, no. 1 (1989): 37-40.

<sup>21</sup> Margaret S. Child, "NEH Support for Special Collections," Library Trends 36, no. 1 (Summer 1987): 215-227.

<sup>22</sup> Wojciech Zalewski and David Sedik, "The Miliukov Collection. Early Collecting of Russica in California Academic Libraries," Libri 34, no. 3 (1984): 186-197.

clandestinely transported under difficult conditions. The documents, books, archives, etc. which survived the trauma of war, repression, censorship and general destruction, came to rest in many ethnic institutions or in private possession. The Archives of Czechs and Slovaks Abroad at the University of Chicago Library's Special Collections chronicle those groups' emigration and also document Czech and Slovak local history, with a wealth of genealogical information.<sup>23</sup> But academic institutions and public libraries contrast dramatically with the ethnic archive or museum. These ethnic institutions also differ markedly from city museums which document urban history, although in some respects, they have much in common. The latter, as historical scholars of a different breed, select the issues and themes that are relevant to the city's history. By nature, that cannot exclude immigrant history or ethnic groups. Carson emphasizes the importance of including in city museums not only administrative history but also community issues: the lives of ordinary people and their histories in the context of the city, which is a dynamic conflux of cultures.<sup>24</sup> In doing so, they become more accessible and alive, preserving cultures but also evolving alongside the city itself. Accessibility would be facilitated by cooperation and resource-sharing with the smaller ethnic institutions, which in many cases remain precious, undervalued resources. Some ethnic repositories are well-established and maintained, such as the Polish Museum in Chicago and the Balzekas Museum of Lithuanian Culture. In existence for over seventy-five years, the Polish Museum contains church archives, family histories, telephone directories, maps, etc. Situated in Chicago, which has the largest Polish population outside of Poland, this museum is, like Cleveland's UMA, inextricably embedded in the city and its history, and like the UMA, is largely supported by its ethnic group. A study concentrating on its genealogical resources<sup>25</sup> suggests

<sup>23</sup> Zdenek Hruban and June Pachuta Farris, "Archives of Czechs and Slovaks Abroad," Illinois Libraries 74, no. 5 (November 1992): 421.

<sup>24</sup> Cary Carson, "City Museums as Historians," Journal of Urban History 18, no. 2 (February 1992): 182-191.

<sup>25</sup> Edward A. Peckwas, "Genealogical Resources of the Polish Museum Library," Illinois Libraries 74, no. 5 (November 1992): 415-416.



similarities with the UMA, as does a study of a Lithuanian museum,<sup>26</sup> which provides genealogical resources and services. The Balzekas Museum and the Polish Museum, like the UMA, have large collections of ethnic newspapers; the ethnic press appears to be a recurring theme and a valuable resource not only for the ethnic institution, but for a variety of scholars tracing ethnic, local, city and American history.

Well-organized ethnic groups with continual support from their members are able to maintain private archives that have an ongoing history, from the earliest immigrants and into the present. An example is the Chicago Jewish Archives, which contain primary source materials not limited to Jews in Chicago and dating back to the nineteenth century. These archives have their institutional base as a branch of the Asher Library of Spertus College of Judaica;<sup>27</sup> this ensures their proper maintenance and accessibility, two features often lacking in ethnic archives.

Accessibility of museum holdings (for students) is discussed by Jay and Jay, who advocate entering references to museums, to special collections and selected subjects pertaining to their holdings into library catalog systems. They stress that there are many types of museums with valuable resources and the potential to educate which should not be overlooked in favor of those which are known as "world class institutions."<sup>28</sup>

Ethnic museums and archives can certainly be viewed as educational tools. As people have co-existed side by side in ethnic neighborhoods, so too have their institutions, facilitating mutual understanding. When diverse groups interface, a gulf can widen between the historical facts of a given group and how they are perceived by the established community. Barendse discusses how distorted perceptions, especially in the past, created tension and hostility on the part of the American-born community. Incoming

<sup>26</sup> Jessie L. Daraska, "The Immigration History and Genealogy Department of the Balzekas Museum of Lithuanian Culture," Illinois Libraries 74, no. 5 (November 1992): 439-440.

<sup>27</sup> Norma Spungen, "The Chicago Jewish Archives," Illinois Libraries 74, no. 5 (November 1992): 466-467.

<sup>28</sup> Jay and Jay, Developing Library-Museum Partnerships to Serve Young People.

immigrants have always borne the onus of proving themselves worthy of membership in American society. But even hard work, honesty and social responsibility have often failed to dispel negative stereotypes and biases. The Slavic immigrants who settled in Pennsylvania in the latter part of the nineteenth century were negatively perceived despite the fact that they played a major role in the United Mine Workers' successes." In a society of diverse ethnic elements, it is dangerous, according to Barendse, to base reality on social constructs that have no factual basis; the perceptual universe of such a multicultural society must be broadened considerably. Essential to non-biased perceptions and acceptance of non-Americans is, simply, knowledge. Harmonious interrelations can be fostered by communication and by the dissemination of information and knowledge, which can disperse the negative stereotypes that cause societies so much grief. Part of this scenario includes the cultivation and maintenance of a variety of ethnic institutions whose doors open to the general public.

A study by Susan Greenbaum examines circumstances very similar to those experienced by Ukrainians in Cleveland in the 1950s,<sup>30</sup> namely urban growth, changing economic conditions, forced dislocation due to clearance and redevelopment and the incursion of new elements into previously cohesive neighborhoods. The common perception has been that, due to various encroaching realities in the late 1950s and '60s, people fled to the suburbs, abandoning their inner-city neighborhoods, the sites of their initial integration into American life.

But immigrants had patterned their lives around a cluster of familiar institutions which embodied their identity: churches, schools, and other organizations. Their neighborhoods had boundaries but not fences, for rarely were they totally isolated

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<sup>29</sup> Michael A. Barendse, "American Perceptions Concerning Slavic Immigrants in the Pennsylvania Anthracite Fields, 1880-1910: Some Comments on the Sociology of Knowledge," *Ethnicity* 8 (1981): 96-105.

<sup>30</sup> Susan D. Greenbaum, "The Preservation of Strawberry Hill: Continuity and Adaptation in an Urban Neighborhood," *Ethnic Groups* 6, no. 4 (1985): 275-292.



or homogenized.<sup>31</sup> It is incorrect to extrapolate that because many immigrants and their first-generation American-born children have moved away from their original areas of settlement, traditional ethnic neighborhoods have become decaying ghost towns with cobwebbed attics. In most cases, elements of ethnicity have remained intact in the form of institutions (Cleveland's UMA in the Tremont area), especially churches, and, in some instances, people are reclaiming those neighborhoods because, besides offering affordable housing and other attractions, they harbor strong associations and bear an indelible stamp of identity. In their communities, ethnic groups had found strength and stability. Greenbaum presents a case scenario which illustrates this; although some did move away, the neighborhood (also Slavic, in this case) proved resilient and continued to provide a home base, a symbolic territory with ties to family, friends and institutions; members can always return, whether to live or to visit.<sup>32</sup>

A significant study paralleling a history of the UMA details scholarly sources on the Slovak community in Cleveland.<sup>33</sup> Kopanic lists many sources scattered in various non-ethnic institutions: the Western Reserve Historical Society, Cleveland State University, the Cleveland Public Library, Cuyahoga Community College, in church records and, finally, at the Slovak Institute, which is one of the largest Slovak collections outside of Czechoslovakia. This Institute, formerly the Slovak Museum, is a private collection belonging to the Benedictine Monastery.<sup>34</sup> It is analogous in character to its neighbor, the UMA because it maintains a collection on the subjects of Slovakia in general and Slovak-American immigration history. Ethnic institutions of Eastern Europeans are especially critical because they strove to preserve histories that were being distorted or erased by Marxist-

<sup>31</sup> Edward M. Miggins, ed., A Guide to Studying Neighborhoods and Resources on Cleveland (Cleveland, OH: Cleveland Public Library, 1984), p. 19-20.

<sup>32</sup> Greenbaum, "The Preservation of Strawberry Hill," Ethnic Groups (1985): 275-292.

<sup>33</sup> Michael J. Kopanic, Jr., "The Slovak Community of Cleveland: Historiography and Sources," Ethnic Forum 10, nos. 1-2 (1990): 83 97.

<sup>34</sup> Ibid., 91.

Leninist historiography.

Of course many factors bind ethnic groups together, but an essential one is the ethnic institution which has survived several generations. Ethnic museums, libraries, archives and other hybrid institutio<sup>r</sup> function in a variety of ways in a complex society: binding groups together, providing factual data for anyone interested, providing documentation for scholars and researchers, acting as focal points for outreach to other groups, etc.

Lemke eloquently expressed the idea of a reunified concept dating from classical antiquity: "museums, archives, and libraries as an Information Trinity."<sup>35</sup>

The literature reviewed was, in this writer's opinion, all interrelated, because the topic touches on so many disciplines. Yet it seems also obvious that there is inadequate research in the existing library literature, using historical methodology, on the development of ethnic library-type institutions.

This literature review does not include the primary sources found in the UMA, including the statute, documents, annual reports, the UMA quarterly newsletter, informal interviews, et al., which pertain specifically to that institution. Found only at the site of the institution, these were incorporated into Chapter IV, and serve as the basis for this historical study. Secondary sources include newspaper and journal articles, and encyclopedia entries. All are included in the bibliographical references.

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<sup>35</sup> Lemke, "A Common Concern of Art Librarians, Archivists and Museum Professionals," Inspel.

### CHAPTER III METHODOLOGY

The research design for the purpose of this study is historical methodology. The data collected is primary sources: the Ukrainian Museum-Archives' holdings and data documenting the UMA's development. Newspapers, documents, available minutes, memos, correspondence and all files from the period 1952 to the present, have undergone de visu examination. As much as possible of the material contained at the site of the institution has been included in this study. Material on the subject of the UMA found outside of the UMA, constituting secondary sources, was searched in local and national directories, guides, encyclopedias, local history, articles and other available sources.

In searching for supporting literature for review, (in the databases Lisa and Wilson, in Catalyst, and print sources such as the Humanities Index, Library and Information Science Abstracts, and Library Literature), these are some of the subject headings or search terms utilized: Ethnic groups: Minorities; Ethnicity; Historical museums; Archives; Immigration and emigration; Living history; Libraries; Museum libraries; Historical libraries; Ethnic and archive; Ethnic and library; Ethnic and museum; Archives--U.S.--Directories; Archives--Societies.

Initial contact with the UMA Director was established in June; Mr. Fedynsky was cordial, enthusiastic and very helpful. An informal interview was conducted in person and by telephone. The UMA was visited and examined in a cursory manner in June. Even the first short (three hour) visit indicated that the UMA has an incredible wealth of valuable and interesting material which begs scrutiny, interpretation and contextual evaluation. Subsequently, the UMA was visited on two separate occasions in October, when more time was spent inspecting each of the museum's rooms and their contents. Informal interviews were conducted with other UMA staff members, who were present at the time.

The UMA publishes its own newsletter, and in the past has published, on an irregular basis, a bibliographical index of Ukrainian periodicals published outside of Ukraine, as well as

other small publications. These were examined and are included under a separate category.

Because the UMA was and continues to be an integral part of the Ukrainian community in Cleveland, some background history on the latter was interwoven into the study as a whole.

Among some secondary sources viewed are articles from *The Cleveland Plain Dealer*, *The Akron Beacon Journal*, *The Ukrainian Weekly* (in English) and magazines: Northern Ohio Live (English), Nashe Zhyttia (Our Life), in Ukrainian and English.

The majority of primary sources were in Ukrainian; all translations are by this writer. Fluency in the language was also essential in assessing the collection itself.

The Library of Congress transliteration has been consistently utilized for all Cyrillic script.

## CHAPTER IV

History of the Ukrainian Museum-Archives  
1948-1952

Ringed in all directions by a variety of neighborhood ethnic churches (Carpatho-Rusyn, Greek, Polish, Slovak, Russian, Ukrainian), shaded by tall, majestic trees and facing a green expanse of a park, the UMA has endured for over forty years within the dynamic flux between decay and regeneration. Relic, guardian and gateway, it represents the collective aspirations of the Ukrainian Americans who came to Cleveland from war-torn Europe. Re-building their lives within the American democratic system, they simultaneously expanded the existing ethnic infrastructure built by earlier Ukrainian immigrants, and organized new schools, churches, social, cultural and political institutions and a variety of publications. The distinctive driving force for this activity was not simply ethnic consciousness, reflected in the maintenance of tradition and language; rather, it was the intense need to keep alive their history and culture, which had been threatened by extinction in their native land. Political circumstances, i.e., the communist takeover, provided them with a mandate to remember, to practice and teach, in order not to lose their past, become too assimilated and cut off from their roots. Not only for themselves, but in honor of their forebears and in the name of their brethren in Ukraine, they could not allow their ethnicity to disintegrate. The UMA, as one of the institutions formed in the early 1950s by the post-World War II Ukrainian immigrants, clearly reflects this mandate in its statute, which states that among the UMA's goals is "to collect and adequately preserve specimens of the spiritual, material and folk culture of Ukrainians and their descendants...to preserve memorabilia from the wars for Ukrainian independence and from the periods of its statehood...to serve, through its collections, the purposes of researchers and the community in spreading objective information about our people and about Ukraine...the UMA shall disseminate amongst the population information about the accomplishments and

aspirations of Ukrainians in Ukraine and in the diaspora."<sup>36</sup>

Thus, although the native homeland lay beyond the Iron Curtain, it was the intent of these immigrants to act as guardians of their integrity as a nation, to speak for their silenced compatriots, and to preserve for future generations, and in the event Ukraine became free, primary sources of historical significance that were falsified, destroyed or forbidden in Soviet Ukraine. Preservation of documentary material of historical value was essential, since "repressions and reforms of the Soviet regime...stifled the development of libraries in Ukraine" and because "a number of valuable collections of Ukrainian pre-revolutionary materials were destroyed in unexplained circumstances."<sup>37</sup> As most other Ukrainian ethnic institutions and organizations, the UMA has a connecting link to this broad idea. In order to more precisely establish and validate this link, the UMA's origins must be traced prior to its official founding in Cleveland by Leonid Bachynsky in 1952. The UMA's history should be viewed in the context of the "flood of Ukrainians displaced by the turmoil of World War II [who] surged into North America as the 1950s began."<sup>38</sup>

In researching the UMA's genesis, it was discovered that lateral influences were responsible as sources for the future museum-archive. Although Leonid Bachynsky was the direct founder of the UMA in Cleveland, parts of the archive which eventually constituted the UMA, had precedents in Europe. Probing the past is especially relevant since most of the UMA's collection consists of materials transported from Ukraine during the war, collected during the postwar period, and subsequently brought by ship to the United States and Canada. Currently, the UMA has one of the largest collections of Ukrainian periodicals published outside of Ukraine. A brief synopsis of the period prior to Ukrainian immigration to the U.S. in 1949-50, provides valuable insight.

<sup>36</sup> Statut Ukrains'koho Muzeiu-Arkhyvu, ink. u Klivlendi, Ohaio, 7 March 1982, Rev. 1986, p. 1.

<sup>37</sup> Danylo Husar Struk, ed. Encyclopedia of Ukraine, vol. III (Toronto: University of Toronto Press, 1993), s.v. "Libraries," by B. Wynar,

<sup>38</sup> Roman Woronowycz, "The Fifties: Accommodating the New Immigrants," in Almanac of the Ukrainian National Association for the Year 1994. (Jersey City, NJ: Svoboda Press, 1994): 116.



"At the close of World War II some 2.5 to 3 million Ukrainians found themselves in Austria and Germany."<sup>39</sup> Between 1945-1949, those who were not forcibly repatriated to the Soviet Zone became war refugees, unable or unwilling to return to their native territories now occupied by Soviet forces. During the war, these Ukrainians, mostly from the Western regions of Galicia and Volhynia, had simply fled, continuously moving west to escape the advancing Red Army on one side, and the Nazis on the other. "There were several hundred thousand refugees, both civilian and military, who dreaded communist rule and retreated to the West."<sup>40</sup> They were joined by many other Eastern Europeans in the DP (Displaced Persons) camps organized by the Allied Forces together with the International Refugee Organization (IRO) and the United Nations Relief and Rehabilitation Administration (UNRRA), where they were housed, fed, processed and in due time, permitted to immigrate to the U.S., Canada, Australia or other western countries. But the years spent in the DP camps, most of which were situated on German territory, had witnessed a vast amount of organizational activity on the part of the Ukrainians. Educational, cultural, social, political and other organizations flourished. One DP publication from 1948 (found in the UMA's files) cites 146 schools, including secondary schools; teachers' colleges; music, trade, art and veterinary schools; vocational courses; college-level courses; kindergartens, et al. A separate chart lists over 3,700 students enrolled in a variety of individual courses, including English-language courses.<sup>41</sup> Volodymyr Storozhynsky, a longtime volunteer worker at the UMA, stressed that the sheer numbers of institutions, publications, etc., testifies to the intellectual strength of the Ukrainian community.<sup>42</sup> Even though being in a kind of limbo, having lost their homes and most of their possessions - having been truly "displaced" and dispossessed, they manifested a vitality evidenced

<sup>39</sup> Ihor Stcbelsky, "Ukrainians in the Displaced Person Camps of Austria and Germany After World War II," *Ethnic Forum* 6, no. 1-2 (1986): 49.

<sup>40</sup> Ibid.

<sup>41</sup> *Kalendar Al'manakh na Iuvileinyi 1948 Rik* (Calendar Almanac for the Jubilee Year 1948), Augsburg-Munich: Nakladom Hurtivni Paperu, 1948, 187-89.

<sup>42</sup> Informal conversation with by author, in person, 8 October 1994.

in, for example, the publication of over 300 serials while in the DP camps. Most of these publications were salvaged and are now housed in the UMA.

As an emigre in the British Zone, then in Augsburg, Germany, from 1945-49, Mr. Leonid Bachynsky was instrumental in petitioning for and ultimately organizing a core collection. In a two and a half page typewritten, yellowing document, dated 1954, which was found in the files of the UMA's office, he wrote in detail about the origins of the archive, "which originated under the auspices of the Ukrainian Central Aid Committee (UCAC) in the British Zone of Germany, and later came under the general administration of the Central Museum-Archive of UVAN (Ukrainian Academy of Arts and Sciences) in Augsburg, then in New York."<sup>43</sup> In another typewritten, one-page undated document, the opening statement corroborates the previously cited document. "The Museum was founded in Germany in the displaced persons camps in 1948."<sup>44</sup> In a booklet published by the UMA, Stepan Kikta writes that the UMA is considered a continuation of the museum which was established in 1948 in the British Occupation Zone of northwestern Germany. Mr. Kikta continues that Bachynsky's initiative was approved by the board of the UCAC at a meeting on 25 March 1948, thus authorizing his position.<sup>45</sup> A physical space was actually appropriated for the museum in Blomburg, where the first exhibit was held in 1949. "The museum in Blomburg, of its own accord, became incorporated into the network of museums under the direction of the Central Museum-Archive of UVAN and from that time all of its collections were designated for the Kharkiv museum, where they will be transferred at the appropriate time."<sup>46</sup>

Although somewhat obscured today, initially, the UMA did indeed have an UVAN connection. An academy in exile, the UVAN (Ukrainian Free Academy of Sciences) was founded in 1945 in Augsburg,

<sup>43</sup> Leonid Bachynsky, "Materialy do istorii Muzeiu." (Information on the History of the Museum), Cleveland, OH, 10 December 1954, p., 1.

<sup>44</sup> Leonid Bachynsky, "Informatsii pro Ukrains'kyi Muzei-Arkhyv v Klivlendi-Ohaio ZSA (Information about the Ukrainian Museum-Archive in Cleveland, Ohio, USA).

<sup>45</sup> Stepan Kikta, *Ukrains'kyi Muzei-Arkhyv u Klivlendi, 1948-1952-1973*, Cleveland, Oh: UMA, 1974. Series: no. 17, p. 289.

<sup>46</sup> Bachynsky, "Materialy do Istории Muzeiu," 1954, p. 2.



Germany. Consisting of emigre scholars, it inherited the traditions of its predecessor, the VUAN, (the All-Ukrainian Academy of Sciences) which functioned in Kyiv from 1921 to 1936. The VUAN's independence and integrity had been totally compromised by Moscow during the encroaching Soviet terror." The UVAN is still a viable institution to this day, although with Ukraine's declaration of independence and establishment of statehood in 1991, its role has changed as it now freely and actively collaborates with the National Academy of Sciences of Ukraine.

The story of the UVAN is complex. Its relation to the UMA can be reconstructed as follows.

After most Ukrainians immigrated to the New World, the presidium of the UVAN was transferred to Winnipeg's Ukrainian Cultural Center in 1949. In the U.S., the main institution was organized in New York City, (the Ukrainian Free Academy of Sciences in the U.S.) with various branches created in larger metropolitan areas. The seminal idea was to have, for safekeeping, four duplicates of everything that had been salvaged for future incorporation into a rehabilitated, re-unified state archive of a free Ukrainian state. Thus, six UVAN sections were created: UVAN-Kyiv, Lviv, Kharkiv, Odessa, Dnipropetrovsk, and the Vatican." But in the chaotic conditions of postwar Europe, as millions of people were migrating to various parts of the world, articles were inevitably misplaced, stolen or lost. Part of the archive designated for the Kharkiv museum was sent to Canada in 1950; the rest was acquired by Leonid Bachynsky. Most of this original UVAN-Kharkiv archive permanently wound up in Winnipeg and at the National Archives of Canada in Ottawa. "No inventory exists...some things just disappeared," stated Andrew Fedynsky." The UVAN in New York has acknowledged the UMA in Cleveland as an affiliated repository, but references to the latter as the "UVAN-Kharkiv" are difficult to find. In the previously cited document dated 1954, Mr. Bachynsky writes: "Under the unified name of the museum there are actually two museums:

<sup>47</sup> Oleksander Dombrovsky, "Do istorii Ukrains'koi Vil'noi Akademii Nauk u SSHa," (Pertaining to the history of the UVAN in the U.S.) Ukrains'kyi istoryk 3/4 (91-92), (1986), p. 90.

<sup>48</sup> Vasyl Omelchenko, Telephone conversation with, 2 October, 1994.

<sup>49</sup> Andrew Fedynsky. Conversation with by author, 2 October 1994.

one, which collects the designated samples for the Kharkiv museum and is under the direction of the UVAN, and the second community museum, which consists of donations of local citizens."<sup>50</sup> Also, documents with the heading "Tovarystvo okhorony ukrains'kykh pamiatok na chuzhyni na m. Regensburg i oblast' pry Ukrain'skii Vil'nii Akademii Nauk v Avgzburgu" (Society for the safekeeping of Ukrainian treasures in exile in the city and region of Regensburg under the auspices of the Ukrainian Free Academy of Sciences in Augsburg) have been found in the building on Kenilworth, which continues to yield ever-amazing, yet-unclassified material among its boxes and files. But in a 1977 article, future UMA director Oleksander Fedynsky, wrote that Bachynsky "began to organize the museum (in Cleveland) from nothing, for he had been compelled by circumstances to transfer valuable collections, gathered in the displaced persons camps, to the Center of Ukrainian Culture and Education in Winnipeg, where they can be found today."<sup>51</sup>

Apparently, in 1954, Mr. Bachynsky was under the impression that the materials sent to Canada - the deposit of the Kharkiv museum, would at some future date be returned under his care. The reasonable conclusion can be that although the UMA was originally an extension of the UVAN, as the UVAN broke off into sections, the split widened over time, almost obliterating the traces of any link. Thus, the issue of the UVAN-UMA connection remains unresolved, at least to the satisfaction of a researcher.

Two individuals cited by Mssrs. Fedynsky and Storozhynsky as relevant to the UMA's early history are Osyp Maidaniuk and Volodymyr Miliakovsky. The latter personified the UVAN connection. Chief cataloger in the archives and library of the Ministry of Education in Kyiv, later director of archival administration and of the Kyiv Central Historic Archive in 1920, he was a member of the VUAN (the mother institution of the UVAN, in exile) who collected documents pertaining to Ukrainian history. Arrested and sentenced during the purges, Miliakovsky subsequently was able to emigrate to Germany, where he "attempted to renew the work of the Kyiv Central Histori-

<sup>50</sup> Bachynsky, "Materialy do istorii Muzeiu," 1954, p. 3.

<sup>51</sup> Oleksander Fedynsky, "The Ukrainian Museum-Archive in Cleveland," *Svoboda*, 19 April 1977, p. 2.

cal Archive."<sup>52</sup> As a founding member of the UVAN in Augsburg and later the curator of the UVAN Archives and Museum, which he had founded, Miiakovsky significantly contributed to the difficult task of preserving the idea and material evidence of a viable body of Ukrainian history and culture.

Osyp Maidaniuk, who had been active in the Ukrainian social revolution, had a direct connection to Leonid Bachynsky through the latter's brother, Evhen Batchinsky. Maidaniuk was a diplomatic courier who worked for the United States Embassy in Sweden, and through diplomatic connections knew Batchinsky, who was himself a consul to Switzerland in Lausanne under the UNR government (1918). A revolutionary activist who had been imprisoned, Batchinsky escaped and continued to crusade for the Ukrainian cause as an emigre in Western Europe. His personal archive has been deemed "a valuable source for the study of Ukrainian political history and Ukrainian emigre life from the late 1890s."<sup>53</sup> This is apparently the archive which was transferred to Ottawa.<sup>54</sup> Yury Boshyk stated that this is "one of the most important archival collections pertaining to Displaced Persons" and that it "is divided between Cleveland and Carleton University."<sup>55</sup> Maidaniuk's archive, according to Mr. Fedynsky, was donated to Leonid Bachynsky by Maidaniuk's daughter.

Ultimately, it was Bachynsky who primarily collected and organized these various archives, as well as materials from the Ukrainian community in the camps, into one "museum-archive," with the specific intention of saving it from extinction or loss by transporting it abroad. Credit belongs to this dedicated individual for having the foresight to perceive the vital need for preserving the past in order to honor his beleaguered nation's cultural and historical traditions.

<sup>52</sup>Struk, ed. Encyclopedia of Ukraine, vol. III, 1993, s.v. "Miiakovsky, Volodymyr," by A. Zhukovsky.

<sup>53</sup> Kubijovyc, ed. Encyclopedia of Ukraine, vol. I, 1984, s.v. "Batchinsky, Evhen."

<sup>54</sup> Andrew Fedynsky. Conversation with by author, 8 October 1994.

<sup>55</sup> Yury Boshyk and Boris Balan. Political Refugees and "Displaced Persons," 1945-1954: A selected bibliography and guide to research with special reference to Ukrainians. Edmonton: CIUS ; University of Alberta, 1982, p. 148.

1952-1977

Leonid Bachynsky, born in 1896 in Katerynoslav, was an educator, author and active member of the Plast Ukrainian Scout Organization. In the DP camps, having amassed a collection, he tirelessly campaigned for the organization of a museum, and ultimately succeeded in acquiring funds, space and support. Though some materials from his original collection were lost or inadvertently transferred elsewhere, he managed to salvage a great deal with which he initiated the UMA in Cleveland.

Initially, the bulk of the UMA's collections were housed in the basement of the St. Volodymyr Ukrainian Orthodox Church, where many volunteers contributed to the work of sorting the vast and varied materials. In 1952, the museum and archives were transferred to the Plast House at 1202 Kenilworth Avenue in Cleveland's Tremont area. The two-story building, with a huge attic and basement, was situated in a residential neighborhood filled with a diversity of ethnic groups, many of them, like the Ukrainians, newly arrived immigrants.

The UMA in Cleveland was officially registered by the state of Ohio as the "Ukrainian Museum-Archives" on 15 August 1959, and granted tax-exempt status by the federal government on 16 March 1966.<sup>56</sup> The year 1966 also inaugurated membership dues. In the beginning, the UMA was synonymous (especially in terms of the physical space) with the Plast Museum, the designation by which it was known to local Ukrainians. "Plastovyi Muzei (the Plast museum) in Cleveland was established 28 February 1952 on the initiative of Plast senior member Leonid Bachynsky."<sup>57</sup> Primarily a scout organization for youth, Plast is uniquely Ukrainian. Because it had been a clandestine organization during the interwar period, and because it is characteristically national, Plast is not simply a generic scout organization, but belongs to the category of ethnic organizations. Transplanted to North America, Plast experienced a revival as the immigrants continued to actively develop its existing structure and functions, namely the education and training of Ukrainian youth. Its goals were to build "strong bodies and strong

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<sup>56</sup> Kikta, p. 291.

<sup>57</sup> Muzeini Visti (Museum News) 3/4, no. 2 (1957): 17.

minds" within the framework of a highly developed national consciousness. In the early years of life in the U.S., Plast members recruited children and teenagers, and organized camps and seasonal activities in the training of a new generation. Besides possessing the traditional features of a scout organization, with its emphasis on physical training and self-sufficiency in a natural environment, Plast had a strong educational character, promoting knowledge of the Ukrainian language, history and culture amongst its youth, who were now American citizens of Ukrainian heritage. To that end, Plast (in the U.S. and in Canada) sponsored the publication of a variety of journals, both national and local. In the diaspora, Plast flourished, bringing together Ukrainian youth from various parts of the world. Meanwhile, in Soviet Ukraine it continued to be prohibited, as it had been in the 1930s in Western Ukraine, then under Polish rule.

It was during that period of clandestine Plast activity in the Carpathian mountains that Leonid Bachynsky acquired renown as a Plast leader. He continued this role as an immigrant, while building a Plast collection at the UMA. Other community members participated in the museum's work, which revolved around the existing collections as well as the acquisition of current Plast periodicals. Among the titles were: "Molode Zhyttia" (Young Life); "Hotuis'" (Be Prepared); "Slidamy Orlyka" (In the Footsteps of Orlyk); "Plastovyi Visnyk" (The Plast Herald), et al. In the 1950s, the Plast museum maintained an active network of communication with Ukrainian communities in other metropolitan areas, such as Philadelphia; Buffalo, N.Y.; Hartford, Conn.; Toronto; Winnipeg, et al.

The building on Kenilworth was then known to Cleveland Ukrainians as the "Plastova Domivka," or Plast House, reflecting the burgeoning activity of the Ukrainian immigrants who live in the surrounding neighborhood, worked in the nearby factories and gathered at the Tremont Lemko House, at adjacent Lincoln Park or at the Ukrainian Greek Catholic church a few blocks away.

But when the immigrants began moving to the suburbs in the 1960s and 1970s, they took most of their organizations and activities with them. In the case of the Museum on Kenilworth, they

strangely left it intact, not quite abandoning it, but physically deserting Tremont for resettlement in Parma, where they renewed their ethnic institutions and organizations.

Known alternately as the Ukrainian museum-archive and the Plast museum, the UMA was in fact comprised of several "museums," or sections, the Plast collection being one of them. The many other materials unrelated to Plast were housed in the same building, but were largely unclassified and thus, inaccessible. In the early years, Ukrainians were more concerned with setting up active organizations, teaching their children and adjusting to life in America. Plast provided action and motivation. In the meantime, the archives were still there, slowly accumulating dust in the attic and basement.

In June, 1983, the holdings of the Plast museum were finally transferred to the grounds of St. Josaphat Ukrainian Greek Catholic Church in Parma, where the Plast organization maintained its Cleveland headquarters, and where they could be much more accessible and useful.

Despite the loss of the Plast museum, the UMA still had a vast collection which ensured the integrity of the museum as an institution. Bachynsky continued to gather everything he could find on the topic of Ukrainian immigration. He "kept the Kenilworth Avenue location in Cleveland growing, saving anything he thought would be relevant for those in the future wanting to retrace the steps of Ukrainian immigrants."<sup>58</sup> Besides the books, periodicals and papers, there are such items as old passports, lists of displaced persons, flags and even a World War I uniform. A *Cleveland Plain Dealer* article stated that "many of the news-papers, no matter what year, are filled with the political struggle for freedom that has been a part of Ukrainian history almost from the beginning."<sup>59</sup>

It should be stressed that the level of political consciousness among Ukrainians remained high as they and their children kept tuned to events in their native land. Although WWII had concluded, its aftershocks were still resonating. Illustrating the bond these

<sup>58</sup> Marta Kolomayets, "Cleveland's Ukrainian Museum-Archives: Preserving History and Culture." *The Ukrainian Weekly*, 24 September 1989, p. 10.

<sup>59</sup> William F. Miller, "Cleveland Ukrainians Restore Museum." *The Plain Dealer*, 1 January 1989, sec. 9B.



immigrants felt with their homeland, is the fact that most still had close relatives in Ukraine, with whom communication was difficult, if not impossible. Also, the UPA<sup>60</sup> Ukrainian Underground movement in Western Ukraine continued its guerrilla activity well into the late 1950s until it was rendered impotent by the assassination of several of its leaders by Soviet authorities. Still, Ukrainians in the West responded by never abandoning the hope that "one day Ukraine will be free," a phrase often repeated by the immigrant generation to their children.

Current director Mr. Fedynsky echoed this prevalent theme, stating that the UMA "is dedicated to preserving what was forbidden in Ukraine" for decades. He also pointed out the "Orwellian influence in the late 1940s," as the Cold War was inaugurating an ominous global atmosphere that was to persist for the next forty years.

Mr. Bachynsky's generation was acutely aware of the realities of the Soviet system, and accordingly, sought to inform the American public about the injustices borne by the Ukrainian nation. This mission pervaded Ukrainian political action, inner community life and official and unofficial interaction with outsiders. Though not a blatantly political institution, the UMA performed a contiguous, multifaceted role in the distant but fervent goal of a free Ukraine. Mr. Bachynsky's meticulous and ceaseless collecting of everything "Ukrainian" in a society that more often than not confused the latter with anything Russian, bespeaks of dedication, purpose, prescience and unflagging optimism.

#### 1977-1987

The year 1977 was critical for the UMA as a time of transition. That year's annual report cites several momentous events signaling change.<sup>61</sup> First, the UMA's founder, Leonid Bachynsky retired as director after twenty-five years of "indefatigable, generous work" due to his advanced age (81). He was elected by the museum board as the Honorary Director for his "monumental efforts for the UMA, as well as in general for Ukrainian culture." This

<sup>60</sup> Ukrains'ka Povstans'ka Armiia (Ukrainian Insurgent Army).

<sup>61</sup> Ukrains'kyi Muzei-Arkhiv u Klivlendi v 1977-mu rotsi: Yearly Report to Members and Contributors for 1977.

report cites Bachynsky's donation to the UMA of his private collection, consisting of rare books, periodicals and other items, as his crowning achievement upon his departure from Cleveland.

Up until his leave-taking, Mr. Bachynsky continued to coordinate the activities of his co-workers, led the Board meetings, managed the correspondence, kept the inventory books updated, etc. Leonid Bachynsky passed away in 1989, at the age of 93. Andrew Fedynsky described the UMA founder, who "kept hand-written files and minutes and collected indiscriminatingly," as "extremely hard-working and diligent."

The second important event was the official purchase of the Kenilworth building; "on 1 November, the UMA became (the building's) formal owner."<sup>62</sup> The successful initiation of a fund-raising campaign was the year's third milestone. It subsequently became an annual event upon which the institution, as a non-profit organization, depended for maintenance and repairs. Yet another event was the museum's publication of two series of stamps by the Philately division.

The UMA's Yearly Report to Members and Contributors for 1977 provides an example of the Museum's administrative structure. Members of the board are listed as L. Bachynsky, director until 19 March 1977; O. Fedynsky, head of Periodicals, unanimously elected succeeding director and assuming all duties thereof; Roman Mikhniak, acting director and cataloger; Stepan Malanczuk, secretary and librarian; Stepan Kikta, treasurer and head of the Philately section; Emilia Zavilska, head of the Ethnography and Art section; Roman Lesyk, head of the Archives section and UMA external representative; Yurii Korduba, head of Manuscripts and Numismatics and external representative. The auditing committee included Roman Treshnowsky, Dmytro Pavlyshyn and Ivan Popovich; Volodymyr Bazarko served as consulting attorney, assisting with the purchase of the building in that year.<sup>63</sup>

The year of Mr. Bachynsky's departure simultaneously marked the UMA's twenty-fifth anniversary. A new period then began under the directorship of Dr. Oleksander Fedynsky.

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<sup>62</sup> Ibid.

<sup>63</sup> Ibid.



Like his predecessor, Dr. Fedynsky was an immigrant from Western Ukraine. Arriving in the U.S. with a Ph.D. in law, he then worked in management at a factory. He was a highly respected member of the Cleveland Ukrainian community who was known as a patriotic private collector of Ukrainian books and other printed material. Under his able guidance, the UMA continued to function as an ethnic emigre institution run by individuals who manifested a deep level of care for its contents. With the unofficial motto of service to the goal of a free Ukraine as well as to the local community, Mr. Fedynsky adhered to the ideal of preserving the accumulated heritage of Ukraine, Ukrainians and Ukrainian-Americans.

In an article written on the occasion of the UMA's twenty-fifth anniversary, Mr. Fedynsky outlined its past achievements and future goals, in the process honoring Mr. Bachynsky's tenure with the words that "Cleveland was fortunate to have Professor Leonid Bachynsky, known in Ukraine and in the DP camps as an enthusiast of museums, settle there after the war."<sup>44</sup> Further, he describes some of the museum's history and holdings, but also laments that despite its many accomplishments, the Ukrainian diaspora "did not adequately attempt to preserve the treasures of the past." Fedynsky also reiterates the core idea behind the UMA's existence and function: "The museum collects items based on the principle that someday it can share with Ukraine the collected cultural attributes of the emigres, for whom the road there is currently closed."<sup>45</sup>

Dr. Fedynsky's major contribution, besides his supervision of the periodicals section, was his work in compiling bibliographical indexes of the Ukrainian press outside of Ukraine, which were published by the UMA.<sup>46</sup> This comprised a separate and new section of the UMA, the importance of which should be fully recognized, since the area of bibliography was, according to Dr. Fedynsky, "one of the most neglected areas in Ukrainian studies." During his four year tenure, the number of UMA publications grew to nineteen titles. According to Andrew Fedynsky, approximately one thousand

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<sup>44</sup> O. Fedynsky, *Svoboda* 19 April 1977, p. 2

<sup>45</sup> Ibid.

<sup>46</sup> See Ch. IV, UMA Publications, p. 50-51.

of all of the UMA's titles of emigre literature were collected by his late father, who had developed a network of acquaintances around the world.

Upon Dr. Fedynsky's resignation due to ill health, Stepan Kikta, who had served for many years as the UMA's secretary-treasurer, assumed the directorship from 1981 to 1987. Mr. Kikta managed the UMA, contributed articles, mainly in the field of philately and numismatics, edited and published UMA works on these topics, and continued to avidly expand the museum's collections. His specialty being philately, his main contribution was the organization of the UMA's entire, significant stamp collection for exhibition purposes. During his directorship, Stepan Kikta also published four issues of the UMA's yearly bulletin.

#### 1987 To the Present

In the late 1980s, Oleksander Fedynsky's son, Andrew, a senior legislative assistant to Rep. Mary Rose Oakar (D-Ohio), returned to his native Cleveland after serving in Washington, D.C. Part of his motivation was to "save the UMA" and in the process honor his late father's work. In a community election between himself and Mr. Kikta, Fedynsky won the requisite votes to assume the UMA directorship.

The task ahead was monumental for the idealistic Ukrainian-American, as his extended goal was to transform the museum from an isolated ethnic institution into a functioning museum-archive integrated into the Cleveland community and accessible to scholars and researchers, as well as to the public. Thus, it would need to reach at least semi-professional standards. Mr. Fedynsky described the poor condition the UMA was in, due to lack of consistent maintenance and professional management. Although the previous directors, along with various dedicated community members, had contributed enormously, (maintaining a meticulous inventory, holding exhibits, acquiring periodicals, etc.) the institution had never benefited from a uniform guiding policy. An essential aspect of museum and library policy is periodical weeding. Mr. Fedynsky, along with a crew of fellow volunteers, encountered a maze of unsorted boxes, bags and assorted paraphernalia in the spacious attic and basement. Among discardable items, treasures were

gleaned. "The most valuable materials were found in the attic and basement," stated Mr. Fedynsky, who emphasized that he was vigilant in examining every single item. Amidst a huge pile of various papers that had no value or place in the UMA<sup>67</sup> because of their lack of any historical relevance or archival value, he would occasionally come across something striking, such as an original, handwritten letter of Petliura.<sup>68</sup> Such rare items of archival significance need to be identified and properly classified. Although today the famous attic and basement of the UMA are still overflowing with yet unsifted material, a great deal has been sorted and organized. Some documents were encased in protective mylar, while newspapers and other brittle materials were placed into acid-free archival folders and boxes. A visitor is impressed by one of the ground floor rooms, which is completely filled with these gray archival containers, whose contents hold an entire wall of the aforementioned DP publications (there are over 300 titles), another wall of emigre periodicals and newspapers, and a third filled with tantalizing labels: "Kyiv-Kharkiv, 1920s, Newspapers," "Miscellaneous publications, Vienna, 1881-1920-1928," "Vynnychenko,"<sup>69</sup> "Ukrains'ke Slovo, Berlin, 1921-23," and many others, beckoning one to draw near and delve into the jigsaw pieces of a fractured history, here in original, uncensored versions.

Much-needed technical improvements, essential for the preservation of the museum, were also undertaken. Fedynsky initiated a major renovation project, which included drywalling and plastering, upgrading the electrical system, building shelves, rewiring rooms, and installing track lighting, a security system and a new telephone system.

Andrew Fedynsky is not only an enthusiastic student of history - he is also a consummate "politician." Since assuming the UMA directorship, he has forged contacts with a wide diversity of

<sup>67</sup> Andrew Fedynsky. Conversation with by author, 8 October 1994.

<sup>68</sup> Symon Petliura (1879-1926)-Statesman; Commander of the UNR Army; President of the Directory of the UNR. A historical figure in Ukrainian history.

<sup>69</sup> Volodymyr Vynnychenko (1880-1951)-Writer; Statesman; Politician. A controversial and important figure during the Ukrainian Central Rada era (1918-1920) who helped draft its statutes, i.e., the Universals.

people, thus attracting a broad segment of society to the UMA, to its cause and its needs. Among these prominent individuals are: the President of John Carroll University, who is a UMA member and supporter of Slavic studies; UMA supporter Dr. Goldberg of Cleveland State University; John Grabowski, curator of the Western Reserve Historical Society; Bohdan Yasinsky, a Slavic cataloger at the Library of Congress, who visited the UMA recently and "was very impressed with the...collection, which far exceeds in size and quality any he has seen or heard of in this country";<sup>70</sup> the local media and press, which ran articles in *The Plain Dealer*, *Northern Ohio Live*, *Akron Beacon Journal*, *Geauga Times & Leader*, *Cleveland Jewish News*, et al., and local political and ethnic leaders. Fedynsky has hosted open houses at the UMA for the specific purpose of spreading community awareness about the institution, which he considers "an asset to Cleveland," and consequently, awareness about Ukraine and Ukrainians. "He would like to see the UMA play a role in Cleveland's ethnic community."<sup>71</sup> An example of this would be the recent gesture made to the Jewish community. The director of the regional American Jewish Committee had been invited to a Ukrainian Independence Day commemoration, at which he was given a copy of the Third Universal, (1917), a document which had declared the Law of National and Personal Autonomy.<sup>72</sup> Printed in four languages - Ukrainian, Russian, Polish and Yiddish, this document was "meant to safeguard every national group and individual from denationalization."<sup>73</sup> It was Fedynsky who prepared copies of this impressive, historical document, which testifies to a mature and just government, the Ukrainian Central Rada, which unfortunately was cut short by Soviet forces. An original copy of the Third Universal having been among the UMA's archival papers, rolled-up poster-size photocopies of this significant document are kept in the UMA and occasionally distributed.

<sup>70</sup> Ukrainian Museum-Archives Newsletter, August 1994, p. [1].

<sup>71</sup> Kolomayets, The Ukrainian Weekly. 24 September 1989.

<sup>72</sup> See: Danylo Struk, ed. Encyclopedia of Ukraine Volume V (Toronto: University of Toronto Press, 1993), s.v. "Universals of the Central Rada," by A. Zhukovsky, p. 532.

<sup>73</sup> Martin J. Plax, "Let the Ukrainian Community Know We Hear Them," Cleveland Jewish News, 3 February, 1989, p. 7.

Among recent visitors to 1202 Kenilworth Avenue, there has been a steady stream of individuals from Ukraine, from scholars and cultural figures to politicians and private citizens. Some of the visitors include: Les' Taniuk, filmmaker and Rukh member;<sup>74</sup> Serhii Kozak, of *Literaturna Ukraina*; Valery Stetsenko, editor of the Kyiv-based newspaper *Visti z Ukrainy* (News from Ukraine); Natalia Shymanska, deputy to the Kyiv City Council; Anatoly Pohribny from Ukraine's Ministry of Education, who "was astonished by the wealth of our collection and was visibly moved by the realization that refugees fleeing after both world wars thought so much of Ukrainian culture that they took with them the precious material that is now gathered in our museum;"<sup>75</sup> a delegation of business leaders from Kharkiv; a leader of Ukrainian veterans of the Afghan War; tourists from Ivano-Frankivsk, Poltava, Lviv, Kyiv; Oleh Mykytenko, editor of the Kyiv-based journal *Vsesvit*, who commented, "I haven't seen anything like this anywhere, including Kyiv;"<sup>76</sup> and a film crew from Kyiv, which shot several hours of film at the UMA.

Contacts with Ukraine have led to the establishment of a link between the UMA and the Vasyl Stefanyk Library in Lviv, one of the largest libraries in Ukraine. L.I. Krushelnytska, Director of the Stefanyk Library, initiated a proposal to cooperate with the UMA on a bibliographic project of the Ukrainian press. The Stefanyk Library is compiling a database on all Ukrainian publications of the nineteenth and twentieth centuries and is slated to publish a bibliographic dictionary and anthology of Ukrainian journalism. In response, the UMA has delivered copies of Oleksander Fedynsky's *Bibliographic Guide to the Ukrainian Press Outside Ukraine, 1967-78*, which is "the most complete guide to the Ukrainian diaspora press."<sup>77</sup> Additionally, the *Bibliography of D.P. Camp Publications*, recently completed by research director Ihor Kowalysko, will also be made available to the Stefanyk Library, as well as a yet-unfinished bibliography of pre-WWII Ukrainian publications

<sup>74</sup> Rukh (Movement): Popular Movement of Ukraine, a non-communist grassroots organization formed in Ukraine in 1988.

<sup>75</sup> UMA Newsletter, June 1993, p. [1].

<sup>76</sup> UMA Newsletter, May 1994, p. [1].

<sup>77</sup> UMA Newsletter, September 1993, p. [2].

from around the world.

More than passing mention should be made here regarding the aforementioned cataloging project, undertaken in a professional manner by a non-professional cataloger, Mr. Kowalysko. Because the UMA has the largest collection in the world of Ukrainian periodicals published in the DP camps, it was deemed imperative to make this collection available to researchers and the general public. A grant from the Cleveland Foundation enabled the cataloging of more than 300 daily, weekly and monthly periodicals, and over 800 books, all of which were published by Ukrainians between 1945 and 1952 in Germany and Austria.<sup>78</sup> As part of the project, Mr. Kowalysko is making available a published catalog of the holdings, which have been input on a computer system, thus facilitating searches by title, author, subject, year and place (by name of camp). Prior to this project, all monographs and periodicals lacked a true classification system. For years, they had been inventoried simply by the assignation of a number in the order they were acquired.

The beginning of cooperation between institutions in Ukraine and the diaspora seems to be taking hold. But the original idea of UVAN to preserve valuable materials until Ukraine was free, must yet be tempered by patience. Although officially Ukraine is independent, and former Soviet proscriptions have been lifted, archives, libraries, etc., should not immediately be transferred to Ukraine because of its unstable economic and political situation, as well as the inadequate quality of archival maintenance and conservation/preservation methods. Mr. Fedynsky related that visitors from Ukraine (Mykytenko; the Mayor of Lviv, et al.) have advised against such a wholesale transfer. The UMA, said one, should wait at least ten years before "returning" any materials to Ukrainian territory. But there is always the possibility of donating microform copies, pointed out the UMA director.

Another cooperative association involved the *Encyclopedia of Cleveland History*, a project sponsored by the History Department of Case Western University in association with the Western Reserve Historical Society. In preparation for the its second edition, the

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<sup>78</sup> UMA Newsletter, December 1992, p. [1].



project's editors are working with Mr. Fedynsky concerning information on Ukrainians in Cleveland, and the UMA, to be incorporated into the final work as separate entries.

A major ongoing feature of the UMA is its changing exhibits. Mr. Fedynsky, understanding the importance of mounting two or three exhibits per year as a means to attract the public, has organized these like most museum exhibits, with mailed announcements, advertising, and opening receptions. Among the recent exhibits have been: the Cleveland "Kashtan" Ukrainian folk dance group; a watercolor exhibit by a Kyiv artist; the Svoboda centennial exhibit; an exhibit featuring the UNA (Ukrainian National Association); a Shevchenkiana exhibit marking the poet's 175th birth anniversary, et al. Besides exhibits, the UMA has made available on video a short documentary film, "Muted Bells," which was made clandestinely by an anonymous filmmaker in Ukraine during the 1970s. "Muted Bells" deals with the tragic story of religious persecution in Ukraine, graphically portraying the physical destruction of churches by Soviet authorities in the name of communism. The video is distributed by the museum.

A member of the American Association of Museums and the Ohio Museums Association, the UMA has thus far received grants from the Cleveland Foundation, the Ukrainian Heritage Foundation, and the Ohio Arts Council. Mr. Fedynsky displays awareness and optimism concerning grant availability, lamenting only that applying for them is an arduous task. He mentioned the possibility of applying for grants from the NEA and the MacArthur Foundation.

In repeating how he had inherited the UMA, with its "lousy electricity, bad plumbing, narrow support...and a very rich collection," Mr. Fedynsky described that initially, the goal was simply to straighten it out, organize it, make it attractive and keep a coherent inventory. "We didn't expect independence!" Now, (after 1991), he stressed, because the UMA's role is, to a large extent, contiguous with the fate of Ukraine, one of its new goals is to strengthen contacts with Ukraine. Yet the younger generation of Ukrainian Americans should also be encouraged to maintain interest in their heritage. Their presence and involvement is lacking, commented Mr. Fedynsky.



At this point, mention should be made of the UMA's long-time caretaker, whose silent, smiling presence has been one of the museum's permanent fixtures. Ivan Shuliak, originally from Ukraine's Donbas region, has been with the UMA since 1965 and has a personal history to match it. Mr. Shuliak, who speaks no English, related in a distinctly eastern Ukrainian accent, that before emigrating, he had been all over the territories of the former Soviet Union. During WWII, he had worked in Stalingrad as a forced laborer for the Germans. He lives in the UMA building, which is large enough to accommodate his separate quarters.

In addition to Mssrs. Kowalysko and Storozhynsky, the core staff of volunteers at this time includes: Myron Antoniow; Andrew Demjanczuk; Cornel Osadca; Christine Panchuk Fedynsky; Anatole Siryj; Petro Singerman; Taras Szmagala, Sr, et al.

The UMA's outlined plans for 1994 reflect its ongoing and new goals: "1) Doubling our membership from 1993 levels. 2) Strengthening our links with Ukraine. 3) Strengthening our links to the non-Ukrainian world. 4) Enhancing the appearance of the Museum both on the outside and inside...7) Adding to our collection."<sup>79</sup>

Andrew Fedynsky has commented several times, apropos this research work, that as a resource, the UMA probably contains hundreds of potential Ph.D. dissertations. He also stressed that valuable and rare materials are continually trickling in. People will randomly donate various items collected by great-aunts and uncles, grandparents, et al., which were stored in attics for years. Upon acquisition by the UMA, they are suddenly revealed, in the light of this repository's traditions, as the rare items they truly are.

Describing the UMA as "a monument to the memory of his father's generation,"<sup>80</sup> Fedynsky is committed to its continuing purpose as an institution integral to Cleveland, while simultaneously bound to the history of Ukraine.

To date, Andrew Fedynsky's greatest contributions, according to Mr. Storozhynsky, have been to draw public support on a consistent basis, to attract new members, and the organization of materials.

<sup>79</sup> UMA Newsletter, January 1994, p. [7].

<sup>80</sup> Kolomayets, The Ukrainian Weekly, 24 September 1989.

## Collections

### Monographs

The UMA currently has over 20,000 books, according to the director. Most are found on the second floor in three separate rooms - the "religion" room, the "history and literature" room, and the current periodicals room.

The monographs on the first floor are part of the Museum's permanent exhibits. Encased behind glass, most of these belong to the Shevchenkiana<sup>81</sup> collection. The visitor can find such rare books as Taras Shevchenko's *Haidamaky*, published in St. Petersburg in 1886, an oversize, exquisitely illustrated work; Shevchenko's personal journal published in the monthly serial *Osnova*, in 1861; various editions (over twelve) of the classic *Kobzar*, one published in Lviv, 1893 by the NTSh (Shevchenko Scientific Society), another in Kyiv, 1899, and editions in foreign languages, among them German and Japanese, et al.

The Shevchenko collection consists not only of rare books, but also of paintings and busts. At the top of the second floor staircase, there is a plaster statue of the poet by the renowned sculptor Alexander Arkhipenko.

Over the past forty odd years, books have been acquired on a consistent basis, through donations and selective collecting by the UMA staff. Still, many of the monographic holdings derive from Leonid Bachynsky's original collection, representing the UMA's continuity, endurance and purpose as opposed to coincidental or chance gathering. This point was stressed by Mr. Storozhynsky, who credited Bachynsky with the initial idea, conceived in the DP camps, where many other examples could be found of germinal institutions or organizations, eventually transferred to the Americas.<sup>82</sup>

Bachynsky's foresight in preserving books during the emigre period is evident with the perspective of over forty years passage. Bohdan Yasinsky, a professional librarian and Slavic

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<sup>81</sup> Taras Shevchenko (1814-1861)-Artist, poet, national bard of Ukraine. Born a serf, he later attained renown as a champion of justice for the oppressed Ukrainian people, especially the peasant serfs. As a social activist and major literary figure, he retains a unique significance in Ukrainian history.

<sup>82</sup> Volodymyr Storozhynsky, Conversation with by author, 8 October 1994.

specialist from the Library of Congress identified several books at the UMA which he had never seen or heard of before. It should be noted that this largest national library in the U.S. contains probably the world's largest database of bibliographic holdings.

Of the total number of books, some 1,300 belong to the category of DP Camp books, which are kept in the periodicals room with other DP Camp publications.

Three rooms on the second floor contain most of the UMA's books. The first room, filled with floor-to-ceiling shelves, contains books pertaining to history, literature and geography. There are complete sets of all encyclopedias published in the diaspora; a complete set of the seminal works of historian and statesman Mykhailo Hrushevsky, and works by Volodymyr Kubijovyc, editor of the first emigre Ukrainian encyclopedia. The history section contains many other volumes, both in Ukrainian and English. There is a separate topic heading for books on the subject of the 1932-33 famine in Ukraine.

Geography covers a broad spectrum, offering maps and separate books containing detailed information about names of Ukrainian cities and regions. Also, there are memoirs connected to geographically specific areas. The intricate detail provided by the geography section has genealogical significance, which many visitors in search of personally relevant information, have been able to appreciate.

The literature section includes works in English as well as in Ukrainian. Some of the valuable material derives from the pre-revolutionary era.

The second room, called the "Religion" room, contains many artifacts besides books, which shall be discussed later. All monographs in this room cover various topics related to Ukrainian church history, which is complex and controversial. Mainly practitioners of the Eastern Orthodox and Greek Catholic (Byzantine Rite) faiths, Ukrainians have been persecuted not only for political, but also for religious reasons throughout their history. The Greek Catholic Church, predominant in Western Ukraine, was dismantled by Soviet forces and completely banned until as recently as 1990. The Ukrainian Orthodox Church, in the meantime, was

totally subsumed under the Moscow Patriarchate. Not only were churches throughout Ukraine physically desecrated by Soviet authorities, who demolished objects of architectural beauty, but the practice of the faiths was proscribed. Although they have not yet established peaceful co-existence, nor have they been able to restore their place after centuries of damage, the various churches in Ukraine today play an important role in the rebuilding of society. Accurate and adequate information on Ukrainian Church history, an integral aspect of Ukraine's entire history, is an important feature of the UMA's collections.

More books can be found in the third room, which is essentially filled with current periodicals. All three room reflect a wide diversity of subject matter. Although a conscious effort was made to collect books published by Ukrainian publishers in the U.S. and Canada, the collection is not by any means limited to that criterion. All books, whether in Ukrainian or English, pertaining to Ukrainian subject matter, are selectively collected. Mr. Fedynsky continues to actively collect, sometimes buying books, sometimes acquiring. Thus, the UMA possesses current books in addition to rare monographs encased behind glass.

In this sub-section, an individual who contributed greatly to the monographs collection, as well as to the UMA in general, should be introduced. For many years, Stepan Malanczuk generously donated his time by traveling from Lorain to the UMA, where he inventoried all the books. His meticulous record-keeping can be viewed in several ledger books and the catalog cards he created. An index was begun in 1982, which runs up to the present. Mr. Storozhynsky, the keeper of new books and the first to process them, has taken over this task because of Mr. Malanczuk's failing health. The inventory system is still being maintained, with each book receiving a consecutive number and the UMA stamp. Mr. Storozhynsky then records the book's number and bibliographic citation in a ledger book. Additionally, monographs have been gradually input into a computerized catalog, created by Mr. Kowalysko. Utilizing the Alpha4 database, which is a dBASE III or IV program transferable into any other program, he is constantly updating the system. As this database allows for many access

points, Mr. Kowalysko has entered fields by title, author, subject, volume, et al. Other holdings, such as photographs, artifacts, etc., still await cataloging, a very important undertaking for the future. Nevertheless, Stepan Malanczuk's dedicated and responsible work in overseeing the UMA's entire inventory of monographs is an admirable contribution.

#### Periodicals

With a total of 2,400 titles from around the world,<sup>83</sup> the UMA's periodicals can be sub-divided into current periodicals, published in the diaspora and in Ukraine, in Ukrainian or English, which the UMA acquires on an ongoing basis; retrospective emigre periodicals, mostly newspapers, published in the U.S. and Canada, and miscellaneous rare periodicals, which include the aforementioned DP camps publications, and pre-WWII newspapers and journals, published in Ukraine or abroad.

Most of the miscellaneous valuable periodicals are kept in a separate room on the first floor. The DP camps newspapers have recently been cataloged in entirety and input into the aforementioned Alpha4 computer database by Ihor Kowalysko, who stated that among the UMA's over 300 titles, some are totally unique to this institution. Similar publications are held at the UVAN in New York, at the University of Toronto, in Winnipeg's Ukrainian Cultural Center and at the National Archives of Canada in Ottawa. In their respective archival boxes, these publications are classified by the name of the camp from which they originated. The following impressive list indicates the incredible number of serials, for it simply relates the names of the camps, within which there may have been numerous titles: *Aschaffenburg, Auerbach, Augsburg, Bad Wereshofen, Bayreuth, Berchtesgaden, Berlin, Bielefeld, Blomberg, Brussels, Dillingen, Ellwangen, Erlangen, Esslingen, Feldmohing, Frankfurt, Furth, Fussen, Geneva, Hallendorf, Harz, Heidenau, Hersfeld, Hirschberg, Ingolstadt, Innsbruck, Karsfeld, Korigen-Kiel, Kornberg, Laim, Landeck, Landshut, Leuven, London, Mainz-Kastel, Mittenwald, Munich, Neckarsulm, Neu-Ulm, Neustadt, Paris, Prague, Purthen, Regensburg, Rimini, Salzburg, Schleissheim, Schweinfurt, Stuttgart,*

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<sup>83</sup> Andrew Fedynsky. Conversation with, by author, 8 October 1994.

Vilshiburg, Wangen, Weimar and unknown cities.

Serial publications not belonging to the above category are more difficult to catalog and classify due to the great variety of publishers, places of publication and series. Also, many of these were politically controversial in their time, representing a wide spectrum of often clashing ideologies. Some of the miscellaneous rare periodicals were published abroad, others in Ukraine. Newspapers from Kyiv, Kharkiv and other eastern Ukrainian cities published in the late teens and early 1920s are considered extremely rare and valuable.

Chronologically, these miscellaneous serials span a period from the nineteenth century to pre-World War I to the interwar period, representing various organizations in Western Ukraine. Cities of publication include Lviv, Kolomyia, Chernivtsi, Uzhhorod, and, in Tsarist-ruled eastern Ukraine, Kyiv, Kharkiv and others. Some labels of boxes classed by publisher: "Rusalka," "NTSh," "Chervona Kalyna;" the Lviv newspaper "Dilo," the Kyiv newspapers "Kyivs'ka Rada and Kyivs'ka Mysl'." Other boxes have intriguing labels such as: "Ukrains'ke Slovo-Berlin-1921-23," "Kyiv-Kharkiv, 1920s," "Vynnychenko," "Miscellaneous publications-Vienna-1881-1920-1928," "Kyiv, 1922," "Zagreb, 1940," "Sofia, 1915-1919," "Lausanne, 1917-1919," "Rome, 1920-1932," "Geneva, 1902," "Lviv, 1900," "Berlin, 1919-1944," "Sao Paulo, 1940," et al. There are also specific publications of various Ukrainian political parties, i.e., the Ukrainian Social Democratic Party (USDP), the Ukrainian Party of Socialist Revolutionaries (UPSR), the Ukrainian Socialist Party, which existed between the volatile years, 1905-1934. Due to limitations of time, this impressive wall of boxes could only be delved into randomly, offering a privileged peak at the written word of history.

The retrospective periodicals published in the U.S. and Canada which are also in this room are not rare; most are still circulating. But past issues offer valuable historical sources as well. Some of these are newspapers, newsletters or magazines from Scranton, Penn.; Detroit; Cleveland; Chicago, et al.; from Canada-Winnipeg, Edmonton, Toronto; South America (Parana, Brazil); France; Germany and Australia, including first issues of news



papers such as *Svoboda*. Here, there is even a 1937 newspaper for Ukrainian expatriates in Tsingtao, China, called *In the Far East*.

Current periodicals are displayed in a third floor room for public browsing, with chairs and additional books. The periodicals here range from titles such as the English-language religious journal *The Beacon*; the Ukrainian-language *Svoboda*, published in New Jersey; the English-language *Ukrainian Weekly*, also published in N.J., the Ukrainian-language Kyiv newspaper *Literaturna Ukraina* and many others.

A separate file on the current English-language press (mainly individual articles) is maintained by Volodymyr Storozhynsky, who ferrets out Ukraine-related stories appearing in serials such as the *New York Times*, *The Wall Street Journal*, *The Christian Science Monitor* and others. Such a subject-specific file can be of interest and value to non-Ukrainians who wish to learn about such topics as the history of *Rukh*, the post-glasnost Ukrainian national independence movement; the political and economic situation in post-Soviet Ukraine; Ukrainian-Jewish relations in the diaspora, et al. It should be noted that Soviet authorities were aware of the variety and number of Ukrainian publications worldwide during various historical periods, from the post-1917 Revolution to the WWII refugees in DP camps to the political immigration in the U.S. and Canada. Undoubtedly, the intellectual strength of the Ukrainian immigrants, freed from censorship, russification and ideological dictatorship, as it was reflected in this wide-ranging press, could not have failed to impress, or at least disturb them.

#### Philately and Numismatics

The UMA's large philately collection is fully organized so that it can be exhibited. This section had been expanded and organized by Stepan Kikta beginning in 1956. As an author and technical editor, Mr. Kikta was responsible for the philatelic publications of the UMA. Since 1957, this section has released twelve printed series of stamp collections, which cumulatively symbolize Ukrainian cultural traditions, jubilees, national and religious history, and striving for political independence.

Numismatics, or coin collecting, was developed as a section of the UMA by Mykola Hnatyshak, from 1966 to 1973, and later by



Stepan Kikta. Duties included collecting of coins, conservation, cataloging and the publication of descriptive catalogs. The UMA has in its numismatics collection approximately 1,008 coins, 200 of them silver. In 1973, the Museum released a 356-page monograph entitled, *Derzhavni Hroshi Ukrainy, 1917-1920 Rokiv*, (Currency of the Ukrainian State from 1917-1920: History and description with illustrations of all issues in the Ukrainian language with English and German summaries) by Mykola Hnatyshak.

#### Archives

Archives, a somewhat generic term, in reference to the UMA's specific archival section, includes many individual papers and documents (an example being the original letter by Petliura, another by Andrei Sheptytsky,<sup>84</sup> et al.); manuscripts, estate libraries (private papers of prominent Ukrainians or community members), government documents of governments which no longer exist; complete papers of assorted Ukrainian cultural organizations in Cleveland, et al. Some personal papers held at the UMA include the names of Oleksander Tysovsky, the founder of Plast; Reverend Tarnavsky; Yurii Roik, et al. In the past, the most valuable archival materials were kept in a fireproof vault at the Cleveland Trust Company.

#### Ethnography and Art

The ethnography section of the UMA was administered by Emilia Zavilska from 1966 to the late 1970s. Her contribution constitutes about half of the current permanent exhibit. The collection consists of intricately embroidered folk costumes, embroidered towels, sashes, postoly (Hutsul footwear), ceramics, facsimiles of Scythian jewelry, wood carvings, pysanky (decorated Easter eggs) and other items, which are in a first floor exhibit room. An adjacent room is filled with additional pysanky donated by artist Tanya Osadca, "a magnificent collection of 120...pysanky."<sup>85</sup> Framed in glass cases hanging on the wall, they are accompanied by

<sup>84</sup> Metropolitan Andrei Sheptytsky (1865-1944)-Ukrainian church, cultural and civic leader. A defender of the Greek Catholic Church during WWII, Sheptytsky actively participated in the struggle for Ukrainian independence, and especially worked to preserve the Church, which after his death, was outlawed by Soviet authorities.

<sup>85</sup> UMA Newsletter, January 1994, p. [2].

regional maps of Ukraine, for traditionally, pysanky and embroidery patterns and styles were very geographically specific.

This section was significantly expanded due to the efforts of Helena Martyniuk, who was the UMA's ethnography director between 1988 until her untimely death in 1991. In a tribute to her, a UMA newsletter item praised her "enormous knowledge and dedication... she organized the UMA's ethnographic items, cataloged the collection and acquired valuable additions."<sup>80</sup> During her tenure, interest in art and folk crafts increased, as people understood the need to preserve traditional cultural symbols. As the section expanded, the UMA refined its permanent exhibits by providing a stronger visual impact. Mr. Storozhynsky mused that perhaps the founder of the UMA, L. Bachynsky, had a vision when he named it thus, since originally there were few museum artifacts or organized, displayed exhibits. Perhaps he hoped that the UMA would indeed grow into more than an archive.

Other items in this section include original paintings by Ukrainian artists, some of which adorn its walls and stairwells. About 54 artists are represented in 120 paintings. The Museum also has two sculptures by Alexander Arkhipenko and four by Serhii Lytvynenko.

#### UMA Publications

A distinctly separate aspect of the UMA's activity is represented by its bibliographic and philatelic publications, which were initiated by Stepan Kikta, who was specifically responsible for the philately section. Some of the themes of the philatelic publications, which appeared from 1957 to 1974, are as follows: Ivan Franko; the fortieth year commemoration of the November Act in 1918 in Lviv; a Mazepa anniversary in 1959; the International Year of the Refugee, 1959-60; the 300th year anniversary of the Konotop Battle in 1659; the commemoration of the bloody struggle to establish a Ukrainian university in Lviv in 1910; the hundredth year anniversary of Shevchenko's death, 1961; the unveiling of a statue of poet Lesia Ukrainka in Cleveland, 1961; anniversaries of composer Mykola Lysenko and civic leader Markian Shashkevych; the

<sup>80</sup> UMA Newsletter, December 1992, p. [2].

unveiling in Washington, D.C. of Taras Shevchenko's monument, 1964, et al.

The bibliographic indexes compiled by Dr. Oleksander Fedynsky were the Ukrainian immigrants' first visible record of the wealth of their printed word. Until then, Ukrainians were not really aware of precisely how many titles of the Ukrainian press existed. Fedynsky recorded all of the press publications which the UMA was receiving and formulated it into a coherent index. In the history of the UMA, this is perhaps one of its greatest accomplishments. Below is a list of all of the UMA's publications (aside from the above) from 1958-1979. All are part of a numbered series.

- No. 1. Bachynsky, Leonid. Ukrains'ka presa v Klivlendi=The Ukrainian Press in Cleveland. Cleveland: UMA, 1957, 23p. [Out of print].
- No. 2. Bachynsky, Leonid. Ukrains'ki Drukovani vydannia v Klivlendi: materialy do bibliohrafichnoho pokazhchyka, 1915-1958=Ukrainian print publications in Cleveland: materials for a bibliographical index. Cleveland: UMA ; Baturyn, 1958, 46p.
- No. 3. Bachynsky, Leonid. Plastova bibliohrafiia: plastovi vydannia v Karpats'kii Ukraini i Chekhii, 1923-1938 rr.=A Plast bibliography: Plast publication from Carpathian Ukraine and Czechoslovakia. Cleveland: UMA, 1959, 46p.
- No. 4. Bachynsky, Leonid. Shevchenkiana v SShA i Kanadi v rr. 1960 i 1961=Shevchenkiana in the U.S. and Canada in 1960-61. Cleveland: UMA, 1962, 10p. [Out of print].
- No. 5. Bachynsky, Leonid. Vydannia tvoriv T. Shevchenka v SShA: bibliohrafichni materialy do 1960 r. vkluchno=U.S. Publications of T. Shevchenko's works: bibliographic materials up to 1960, inclusive. Cleveland: UMA, 1962, 23p. [Out of print].
- No. 6. Bachynsky, Leonid. Notni vydannia poezii T. Shevchenka drukovani v SShA i Kanadi: bibliohrafichni materialy=Musical scores to Shevchenko's poetry printed in the U.S. and Canada. Cleveland: UMA, 1964, 29p. [Out of print].

- No. 7. Bachynsky, Leonid. Pokazhchyk vydan' Shevchenkovykh tvoriv ta prats' rizhnykh avtoriv pro zhyttia ta tvorchist' Tarasa Shevchenka 1961 i 1962=An index of Shevchenko's works and works of various authors on his life and work. Cleveland: UMA, 1964, 8p. [Out of print].
- No. 8. Bachynsky, Leonid. Kataloh tvoriv ta maliunkiv Tarasa Shevchenka: vystavka u Klivlendi u 100-littia smerty Kobzaria=Catalog of Taras Shevchenko's works and paintings from an exhibit in Cleveland on the 100th anniversary of his death. Cleveland: UMA, 1961, 22p. [Out of print].
- No. 9. Bachynsky, Leonid. Korysna pratsia dr-a A. Zhukovs'koho dlia Ukrain's'koi spravy=A work by Dr. A. Zhukovsky pertinent to the Ukrainian cause. Cleveland: UMA, 1965, 22p.
- No. 10. Volodymyr Radzykevych: iuvileinyi zbirnyk. Zbirna pratsia 7-kh avtoriv=A jubilee collection of works by seven authors. Cleveland: UMA, 1966, 100p.
- No. 11. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrain's'koi presy poza mezhamy Ukrainy za 1966 rik=Bibliographical index of Ukrainian periodicals published outside Ukraine, 1966. Cleveland: UMA, 1967, 76p.
- No. 12. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrain's'koi presy poza mezhamy Ukrainy za 1967 rik=Bibliographical index of Ukrainian periodicals published outside Ukraine, for 1967. Cleveland: UMA, 1968. 54p.
- No. 13. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrain's'koi presy poza mezhamy Ukrainy za 1968 i 1969 roky=Bibliographical index of the Ukrainian press published outside Ukraine for 1968-69. Cleveland: UMA, 1970, 64p.
- No. 14. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrain's'koi presy poza mezhamy Ukrainy za 1970 i 1971 roky=Bibliographical index of the Ukrainian press for 1970-71. Cleveland: UMA, 1972, 80p.
- No. 15. Hnatyshak, Mykola. Derzhavni hroshi Ukrainy, 1917-1920 rokiv: iliustrovanyi istorychno-ikonohrafichnyi narys=State currency of Ukraine, 1917-1920: History and description with illustrations of all issues in the Ukrainian language with German and English summaries. Cleveland: UMA, 1973, 356p., illus. LC no.: 71-172698.

- No. 16. Kikta, Stepan. Kataloh derzhavnykh hroshei Ukrainy=Catalog of Ukrainian state currency, in Ukrainian, English and German. Cleveland: UMA, 1974, 20p. [Out of print].
- No. 17. Kikta, Stepan. Ukrains'kyi Muzei-Arkhyv u Klivlendi, 1948-1952-1973=The Ukrainian Museum-Archives in Cleveland, 1948-1952-1973. Cleveland: UMA, 1974, 28p.
- No. 18. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrains'koi presy poza mezhamy Ukrainy za 1972-74 roky=Bibliographical index of Ukrainian periodicals published outside Ukraine for 1972-74. Cleveland: UMA, 1975, 84p.
- No. 19. Fedynsky, Oleksander. Bibliohrafichnyi pokazhchyk Ukrains'koi presy poza mezhamy Ukrainy za 1975-1978 roky=Bibliographical index of Ukrainian periodicals published outside Ukraine for 1975-78. Cleveland: UMA, 1979, 88p. LC no.: 73-642696. ISSN: 0067-737x.

#### Permanent Exhibits

Aside from the ethnography and Shevchenkiana collections on permanent display in adjacent rooms on the first floor, the UMA possesses other displayed exponents scattered throughout the museum.

In the foyer, a visitor upon entering first sees a display case of UNA almanacs from the years 1924, 1928, 1935, 1949, 1957 and up to 1994. The Ukrainian National Association, founded in 1894 in Shamokin, Pennsylvania, is the first and largest Ukrainian fraternal benefit organization in North America. "The purpose of the UNA was to promote unity and education and to improve the material security of Ukrainian families in the U.S. through life and health insurance."<sup>7</sup> This permanent exhibit is presently complimented by a special exhibit on the second floor, organized by Andrew Fedynsky, which is commemorating the UNA's centennial.

In the "Shevchenko" room, there is a small exhibit of an unusual character. A poster and photo depict the story of Jacques Babenko, "one of Cleveland's most colorful characters in the

<sup>7</sup> Struk, ed. Encyclopedia of Ukraine: vol. V. s.v. "Ukrainian National Association."

1920s." Babenko, participant of the Ukrainian Revolution in 1917-1919, immigrated to America where he ran a Ukrainian acrobatic riders' troupe in Ohio and Michigan. The troupe performed in carnivals, at picnics and other events. A poster announces: "The Ukrainian Cossacks - the World's Most Thrilling Display of Native Horsemanship of Ukraine!"

There are also exhibited items in the "religion" room. These include: a diak's (cantor's) vestment stole, dating from 1650, from Kytai-Horod; a chalice cover; a priest's pectoral brass cross from 1721, and a Psalter that is two centuries old.

#### Miscellanea

The UMA has additional holdings which are more difficult to classify. Among these would be rare photographs, flags, various posters, insignia, emblems and other memorabilia or artifacts of historical and cultural significance. Also, the "religion" room contains many interesting files about different Ukrainian emigre cultural organizations - theater, choir, dance and other groups.

Finally, the UMA's attic must be brought to attention again, for it contains additional files of immigration literature, periodicals, displaced persons materials and other archival matter or museum objects. Although this material awaits more thorough organization, much of is being preserved in acid-free protector sheets.



## CHAPTER V

### Conclusion

An archival repository and exhibiting museum, the UMA can also fit the definitions of ethnic library and archive, ethnic museum, historical museum, and ethnic organization. Situated in Cleveland, it characterizes a historical era of this city; concurrently, the UMA has distilled the collective experiences of a group of immigrants with an unbreakable bond to their mother country.

This historical study, spanning the time period beginning with the institution's murky origins up to the present, has attempted to trace the origins and development of the UMA, which is at once museum, archive and special library. Personal, on-site examination of the UMA gave compelling evidence of the care and respect bestowed on the institution by community members, and by the former directors: Mssrs. Leonid Bachynsky, Oleksander Fedynsky, and Stepan Kikta, each of whom left their distinct imprint.

Uniquely American because of its immigrant foundation, the UMA is one example of a small institution whose collections can be very valuable sources of historical material, yet are frequently unknown, obscure, or neglected. Mr. Fedynsky stressed that even after 1991, when the focus of Ukrainian emigre organizations shifted, the UMA is just as valuable because it has preserved rare materials not found in Ukraine today, having been lost or destroyed.

Mr. Fedynsky understands the significance of retaining the UMA's present location in Tremont, a historical enclave of Cleveland where many post-WWII immigrants originally settled, and an area close to the heart of the city; an area from which the UMA has grown roots, been cultivated, and spread global connections.

Particularly because the UMA is not an isolated oddity in an Anglo-dominated world, but a testament to cultural survival achieved in the land of immigrants, it should garner both respect and support. It is hoped that this research project has illustrated the significance of historical and cultural preservation undertaken with pride, honor and duty, by one ethnic community.



Figure 1.

The Ukrainian Museum-Archives  
1202 Kenilworth Avenue, Cleveland, Ohio



Figure 2.

UMA Founder,  
Leonid Bachynsky  
in 1966, at age 70.

Проф. Леонід Бачинський  
у своє 70-ліття, 28. 2. 1966

**BEST COPY AVAILABLE**

Figure 3.

A closer view of the UMA  
building in Tremont.



Figure 4.

Director Andrew Fedynsky against  
a wall of pysanky - Ukrainian Easter  
eggs, which are a part of the  
Museum's permanent exhibit.

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Figure 5.

The pysanky display with accompanying regional maps of Ukraine, from where traditional designs originated.

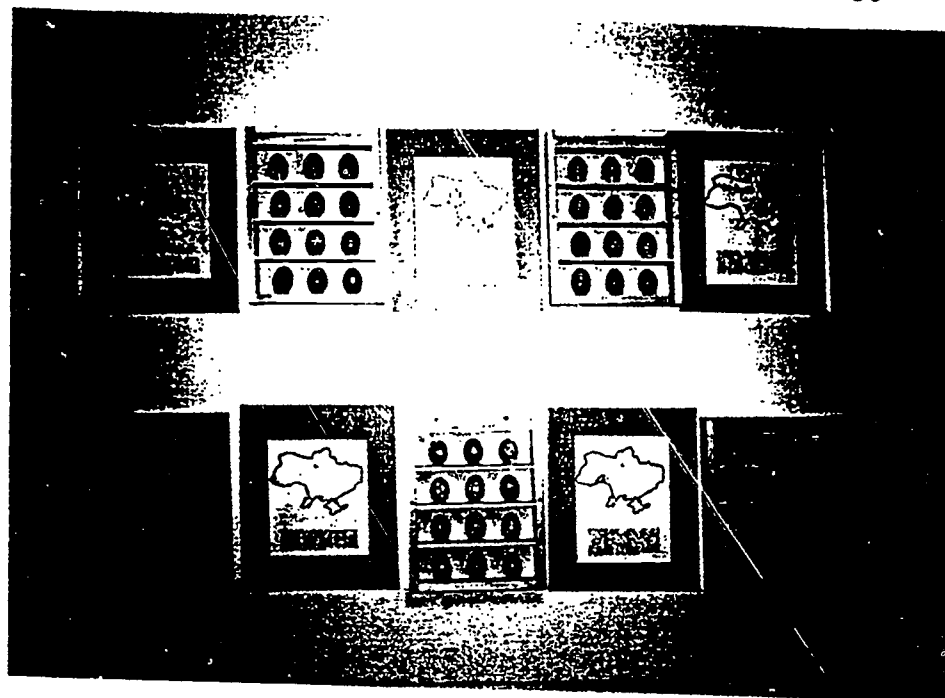


Figure 6.

Traditional embroidered folk dress in the first floor Ethnography section.



Figure 7.

The second floor room of books on history, literature and geography, in Ukrainian and English.



Figure 8.

Archival boxes filled with periodicals in a first floor room. This is part of the rare collection for which the UMA is renowned.

Figure 9.

A poster on the stairwell depicting Slavic coal miners in 1902, with the caption: "They don't suffer, they can't even speak English." Here, the AFL-CIO was promoting pay equity.

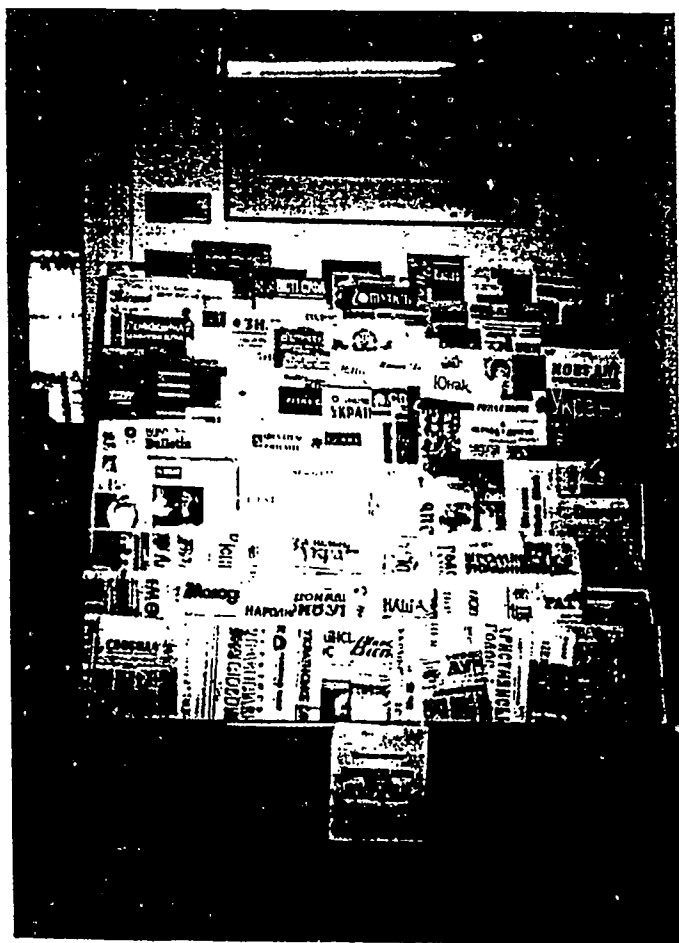


Figure 10.

Current periodicals, in Ukrainian and English, in a second floor reading room.



Соціалдемократична Бібліотека „ВПЕРЕД“, Ч. І.

№ 1151-132  
8.15

## ЗАВДАННЯ ГРОМАДИ

Короткий нарис завдань  
комуністичної політики

Написав  
Евген Гунайло

Львів, 1939

Наказом видавництва „Госреда“

67 (1)

3776

87/15

УКРАЇНСЬКА СОЦІАЛІСТИЧНА БІБЛІОТЕКА

По конфіскації другий наклад

## ПРОТИ ХВИЛЬ

ІСТОРИЧНИЙ РОЗВИТОК УКРАЇНСЬКОГО  
СОЦІАЛІСТИЧНОГО РУХУ НА ЗАХІДНИХ  
УКРАЇНСЬКИХ ЗЕМЛЯХ

Написав  
МАТВІЙ СТАХІВ

Л Ъ В І В 1934  
НАКЛАДОМ СОЙМОВОГО КЛЮВУ УСРП

(2)

66

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(3)

MA / 120 60 J. 3333

Партія Українських Соціалістів-Револуціонерів.

„Боротьбою здобудем ми право своє.“

„Визвольні маніфести“  
російського уряду в теперішній війні.

Написав  
М. Михайленко.



Наклад і друк партійної друкарні.  
1915.

Mgr. EUGEN de BACHYNSKI  
BULLE (Suisse)

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Українська народня ілюстрована газета  
для селян і робітників.

Третій рік видання

№ 9.

24 Лютого (Февреля) 1911 р.

ПРИЙМАЄТЬСЯ ПЕРЕДПЛАТА НА 1911 РІК  
НА НОВУ УКРАЇНСЬКУ НАРОДНЮ ІЛЮСТРОВАНУ ГАЗЕТУ

„ЗАСІВ“

що почне виходити з марта місяця цього року.

Ціна на рік 2 руб. 50 к., на пів-року 1 руб. 30 к., на 3 міс. 75 к.

Хто вишле газету „ЗАСІВ“ за цілий рік, той дістане безплатно додаток КАЛЕНДАРЬ-КНИЖКУ на 1911 рік і інші додатки

Адреса: Київ, В. Володимирська № 28. Редакція газети „Засів“.

**Засів** буде газетою поступовою, подаватиме: статті й повини про сучасне життя на Україні, в Росії і в Європі, з української і всевітньої історії і письменства, артистичної творчості, з наук природних, історичних, з сільського господарства кооператив, техніки, гігієни і медицини, також вірші, оповідання, ілюстрації, статті і особні. Буде містити дописи з сіл і міст, звертаючи особливу увагу на рух освітній і економічний на селі; даватиме відомості про життя передплатників, а також поради спеціалістів господарських, юридичних і лікарських в справах економічних і просвітних.

Передплату приймають: Книгарня „Літературно-Наукового Вестника“, Київ, В. Володимирська, 28. Харків, Українська Книгарня, Рибна 25.

Редактор-Відповідає: В. ГОВСТОНОС.

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# ІСТОРІЮ УКРАЇНИ

Порф. Михайла Грушевського

що вийде незабаром

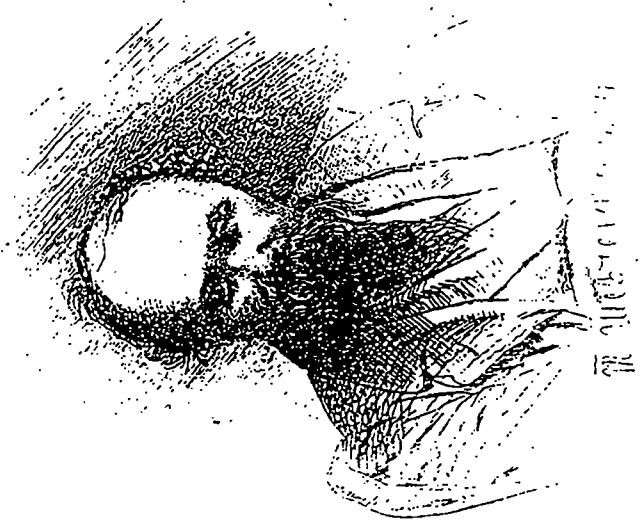
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ЧАСТИНА ПЕРША.

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У ЛЬВОВІ, 1893.  
З друкарні Товариства імені Шевченка  
нао. Зарядом К. Гедігасюка.

УКРАЇНСЬКИЙ МУЗЕЙ-АРХІВ  
Кієв.

Гол. Інв. Ч. 18265  
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ЖУРНАЛА "Кіевская Старина".

СВЯТАГО МОНАХА  
К. П. П.  
Ч. 18962  
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К. П. П.  
Теп. Императорскаго Университета Св. Владимира  
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